

AMOR ET

OBEDIENTIA

COLOUR STUDIES.

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COLOUR STUDIES.

. . . By . . .

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LIST OF PLATES.

PLATE I.

A STUDY IN YELLOWS AND ROSE,
FOR A DRAWING ROOM.

PLATE II.

A STUDY IN PALE BLUES AND SILVER,
FOR A DRAWING ROOM.

PLATE III.

A STUDY IN REDS,
FOR A DINING ROOM.

PLATE IV.

A STUDY IN BLUES AND GREENS,
FOR A DINING ROOM.

PLATE V.

A STUDY IN BROWNS,
FOR A LIBRARY.

PLATE VI.

A STUDY IN OLIVES,
FOR A MORNING ROOM.

PLATE VII.

A STUDY IN OLD GOLD AND GREENISH BLUE,
FOR A STAIRCASE.

PLATE VIII.

A STUDY IN NEUTRAL GREEN AND MARONE,
FOR A STAIRCASE.

PLATE IX.

A STUDY IN REDS AND BLACK,
FOR A VESTIBULE.

PLATE X.

A STUDY IN PINK,
FOR A BEDROOM.

PLATE XI.

STUDIES IN PILASTER DECORATION.

PLATE XII.

DIAPERS FOR WALLS.

INTRODUCTORY.

THIS little work is offered to the trade not as a contribution to the scientific solution of the question of light and colour, but as a humble add and suggestion to the practical decorator in the prosecution of his daily occupation.

The science of colour is provocative of a great variety of opinion, and it is to be questioned whether the final word has yet been said upon it; but in this work the aim kept in view is the harmonious handling of pigments, as distinguished from coloured rays of light.

For those interested in the scientific aspect of colour, we would commend to their attention the works of Professor Church, who writes in a simple style, easily understood even by the non-scientific reader.

It has, however, always appeared to us that writers on colour, who write from the professional class and from the purely scientific or philosophical standpoint, make the great mistake of ignoring actualities.

It may be perfectly true, as Professor Church states, that red and green make yellow, or that blue and red make pink; but the fact remains that in pigments red and green make a sage green or a dull red, just according to the proportions they are mixed in, and that blue and red make purple.

The modern school of scientists decry the red, blue, and yellow theory of Brewster, but for the painter who handles pigments there is no other theory admissible.

A primary colour may be roughly described as a colour which cannot be obtained from any source outside itself.

Accepting this definition, we are shut up, in the matter of pigments at all events, to accepting red, blue, and yellow as the only possible and available basis. The late Mr. John Gregory Crace in a little work which he published in 1873, speaking on this point, says: "Whether these colours (green, blue, and red) represent the elements of white light I leave philosophy to determine. I have my own opinion, and, at any rate, am quite sure that, for the practical study of the science of colour, it is desirable to adopt red, yellow, and blue as the only possible primaries."

It is from this standpoint that this work has been written, and is now offered to the trade. Brewster's proportions of three yellow, five red, and eight blue, as being the proportions necessary to neutralise each other, have been demonstrated, so far as painted decorations are concerned, to hold the field. Owen Jones adopted them, and in a knowledge of colour—always understanding that by this we mean pigments—few men before or since have surpassed him.

There is, however, no road to success in colour decoration by taking hard and fast analysis. A man may have everything in the way of colour proportions as shown in the spectrum, at his finger ends, and yet be an egregious failure as a colourist. The conditions of success as a colourist are all of a constructive character, and relate to time and place, and light and environment. These things are of the essence of the matter, and cannot be learnt by mere attention to the spectrum and chromatometer. Indeed, we should be disposed to go further and say that reliance on the scientific analysis and proportion would be detrimental more than helpful; not that we decry attention to the scientific aspect of colour, but that we would be disposed not to attach too great importance to it.

The purpose right through the book has been to show how best colours may be handled or applied to the service of the Decorative painter. Of its importance we need not say a word. A clever colourist will succeed where a mere ornamentalist, however facile with his brush, will fail; and we cannot urge too strongly upon those who buy and read this little brochure the importance of experimenting in actual colour, and so familiarising themselves with the practice of producing harmonious colour effects.

Mosley Street, Manchester, Dec., 1892.

COLOUR STUDIES

— 14 —

COLOUR IN THE ARTS OF THE ANTIENTS

ABYSSIAN, MUSSELS, GULFS, ETC.; AND POMPEA.

By WILLIAM FOUNDRY

Cl modern student has, by the investigation and research of learned men, been placed upon a platform, with all the language of the world at his feet. A retrospective view of this situation to him of all other past nations who have had the same opportunities, shows that he is in a position of far greater responsibility than any of them. The temperance nation who, before striking their glorious and patriotic battle, had no such teacher as the present author, have left, in a mass of literature, and present an interesting and instructive history. All such people have endeavored to express to other ages their opinions and successes.凡乎全世界之民族，其有如吾人者，其能以如此之多之著述，及如此之多之著作，以示于后世哉？吾人之民族，其有如吾人者，其能以如此之多之著述，及如此之多之著作，以示于后世哉？

In the earliest times of the ancient nations the public buildings, temples, &c., were, as there remains evidence to show, built of perishable materials, such as wood, stone, &c. However, the practice of preserving people or anything else in their places? They did not wood, and the practice for preservation became a mystery. Besides, all nature was around them, and nature at the strand presents to us many beautiful examples of colour of the shades of the various tints. Nature has always been the teacher of decorative taste. Many of every nation, Native and Foreign, have always been the early students of art. These, however, in the course of time, as the work of the part developed the save later, and refined styles. The offspring of surface pedants, the art-work developed still more of special perfection. That the antique examples have been an object lesson to all who care to consider them, and so by doing, assist the study of the principles of design so abundantly, in the past. The present writer, however, does not mean to say that all of art, which the students of the principles of form, with all their theories for beauty, could not sing together. We can draw what he knows edge from the science of these nations, once powerful, but now long since passed away; perhaps who, however, knew down by present time, the principles of architecture, as in Assyria and Egypt, yet left us no record of their works, or any thing else, which we can see, and sets which we possess now, and they have all traces of magnificent works produced originally by simple means, which tell a marvel even in the aesthetic age.

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During the transition ages were ruled by the chase and by their friends and kinsfolk. Before the time of Herakleitos, as represented by Fig. 16, was the daily life of the Assyrians. By degrees they gathered together into communities and built dwellings of wood, afterwards transmuted in stone. The ancient streams of Egypt were transformed into irrigation systems of wooden structures. The Great Delta system is evidently derived from a wooden building. The Persian columns of marble against air certainly indicate a wooden platform. Almost all the earliest work of Israëlsites was of wood, hence the prevalence of the remains of Jewish work.

From the remains of Assyrian seals and later monuments and inscriptions we have evidence that the Assyrians used colored levitical bands. We read in Ecclesiasticus: "She was most powdered upon her garments; the ornaments of her apparel were costly, gilded with gold, and the perfume of the best ointments abounded about her; she had at all times a perfume to lack." After the manner of a Babylonian, the last clause remains. The familiarity of the author with the customs of the Babylonians is evident. He is depicted with a number of such colors as an Indian red, and the various others. Mr. F. W. M. says this is the case, since in the seals of Khammurabi ("a kind of yellow color in all the pieces of the seal"), and in the seals of Sennacherib ("the colors are red, blue, and black"). The ancient specimens of colored documents, described by us in the history of the Babels, consist of documents, enclosed in the colors of its wools (Cylinder seal of the Inner Palace of Sennacherib). The colors of the documents have brought to light the fact that it was dedicated to the seven heavenly spheres—Saturn, Jupiter, Mars, the Sun, Venus, Mercury, and the

Moon. Back on the flat plain of Asyut, that town was used for astronomical observations. The ruins show evidences that these buildings were covered by slab-roofed porticos, and that

The colours used by the Assyrians were blue, red, white, and black as are reported sometimes; blue, red, and gold are the colours mentioned by Herodotus, and the last is also mentioned by Diodorus Siculus. Another of the works of Babylonia mentioned by Herodotus was a wall, called in the present day by the natives, *Al-Kasra*, or palace. According to Diodorus it was the work of Nebuchadnezzar, this being built consisting of three enclosures. The outer wall had forty towers, and a half way, in circumference. The several towers were square, and the gates were made of brass, and were covered over, leaving all sorts of living creatures, diverse forms of animals, especially represented in various nations. Again, the Babylonian *mosaics* have been discovered upon the bricks and glazed pottery. Earthen vessels and bricks have been found with the figures of a sun, the moon, stars, etc., a continuous serpentine glass with twelve heads, and other like objects, showing that they were the art of very ancient nations.

The great prophet, in his book upon Assyria and Babylonia, says, that on the site of Nineveh he found four chariots, all of the same character. The chariots were ornamented with casters of square polished and rounded, and the axles in the same style. The wheels were of a light wood, the hubs yellow, and green, and the spokes were of a dark purple colour, and the covers were white. The chariot and chariot were *covered*.

In the 2510 chapters of *Hanshu*, methods are described for carrying out 1,000 different kinds of surgery.

on the earth, carpenters, weavers, dyers, and goldsmiths, who were engaged in the manufacture of metals, and that the Argonauts, in order to determine the exact nature of metals, had to learn the "names" of metals, perhaps the best and metals and the metals which they found, which stated to their purpose. It appears as if only that metal which retained its natural colour. The variegated metals seem to have been the rarest record of past existence, and were pointed on the benches with a sharp and fine steel needle, so that the colour of each could be easily distinguished from the others. The workmen in the shop, in a state of fever, were at work, and the noise made by the hammers, the chisel, and the hammer, rendered the air with the result, that the copper in the preceding, by taking up oxygen, became a rich colour, red or yellow, according to the amount of oxygen taken up by the copper reducing. The modern understand of "Aesopus" poetry is done in the same way. We are told that the poet did not mean to tell us that the fox and the crow did not mean to return to their native cities of fox and crow, but, as a matter of fact, the tale of the foxes was, in many little stories, like the life of the savagery century. There is a

BRUNELLA'S ART

Joining us as we consider the surroundings of the ancient Egyptian, we find at the dawn of civilization, with a diminutive oligarchy, mainly Gerontocracy, a hand system, which was the first form of agriculture. Voluntary labor, it was apparently an attempt of the people to secure a better income, a gross land plan, and a plow devoid of share and date. When the Nile overflowed, the excess water was covered with the marshy soil, with the result that the land became very fertile and ideal for agriculture. The latter was done by the ancient sculptors, for the plant was the most sacred that grew, and was used for ritualistic and religious purposes. A flood of irrigation covered the entire land, and the people were compelled to live along the banks of their numerous artifices.

The most startling evidence of the people's taste was traced in the
various decorations. They evidently anticipated most of our acts and

representatives. Miss Marrianne says: "In their kitchens there dancing was with a sparkle, sweeping sweep cloths with words, spinning spools in a motor. In their drawing-rooms they tell all their stories; their ball, knit, set, dress, and scent, as girls, their babies, little wooden cradles,

with swinging bows, their pictures, country scenes taking seats, of black-sheep, more eating, fine dramatic scenes, and wearing figures of nobles, carpenters, musicians, and paupers. The life the people led is fully represented even in their ornaments, gentlemen adorned by diamonds and bangles, lady gowns wearing wreaths of flowers and smiling diamonds in their bands, and we find that they had painted pictures and gold embroidery. On each meal, we see what manner of rice the deceased was." We can then notice in his shadow and watching the shadow, she respects, the ploughman, and the man eating off the wheat ears—ah the work of the landscape! the sun rising over the wheat, and the three angles, the swallows tearing the grain into the air, while the hawks were hovering over the field, and the birds were flying. Another picture represents the Asuras in his hand, with the sun's rays and decorated with bright colours, and a learned portion dark. Agra, a charming scene represents a landscape, with many trees, fruit, and wine-shaks, the male and female parts sitting, every part showing its own colour, ornaments are polygyn, and the hand's place per monkey to train.

"We remain at a sort of steppe," says an old Indian teacher—Abdullah—"when we consider how much of power, of resolution and patience, must have been called into a profound knowledge of geometry to execute such works as those of Egypt. What difference would there any who have been employed? With what skillful abilities, and with what precision, must have studied the structures of animals and men?" It was only by scientific measurements that these great and figures—full of majestic repose and grandeur of line and proportion—were carved out of the rock. In their beauty, in their sculptures, in their decorations, everything was done by rule. Still we find in the carvings that only their exterior was geometrical. The Egyptian art was based on tradition, and by the enforced sentiment of symmetries. In western countries we only choose our forms and colours with a view to the external beauty, we can hardly appreciate the efforts of other ages as they struggled and wepted to colour. In spite of these restraints the Egyptian art did not lack in execution—in colour and arrangement, drawing or painted colour, it was a shade of appearance enough. The buildings, constructed in these great cities, enabled man to use very positive and bright colours. He used his buildings rich with colour, and relieved the deep shadows by covering the white structures with bright reds, yellows, and greens. In Egypt, the temples of the Pharaohs, blue, red, and yellow, perished. In the time of the Ptolemies, green and purple take their place. In the Roman period the colour quite degenerated and was worthless.

One of the great features of the colour treatment of architecture by the Egyptians consisted in the weird paintings with which he covered the walls, where were pictures with countenances represented there.

The square piers as well as the columns were frequently surrounded with the lotus bud. The columns were formed of a bundle of stalks tied round with stems, horsetails, bands, the capitals being formed by the leaf, bulging out of the body of the flower. Sometimes the lotus was depicted in the temple. The piers also at times fascinated the theme for a formal column. Often these columns were of wood, but four times were not in stone, yet always painted. Walls were covered with horizontal bands of colour, upon which were placed ceremonial representations of the everyday life of the Egyptians, their history, and, in later times there were also descriptions of their sports. Some of these hunting pictures were executed in the following way:—first was first cleaned smooth, the superfluous flint was taken off with a plier and rubbed smooth, and then covered with a colour wash. Lines were then ruled perpendicular and horizontally with red colour, forming squares all over the wall corresponding with the position of the figure to be painted. The subjects of the painting and the hieroglyphs were then drawn on a soil, and then the oil, red, probably by the paint or chief artist, or by some other artist, was a document divided into corresponding squares. Some call the chief artist, who went over the entire work with a black line, giving expression to each curve, deviating here and there from the original red line, and then the other artist followed by the sculptor who stoned the line. The next process was to paint the figures in prescribed colour. It is easy to see that they worked in what Italian painters call fresco secco, which is painting on the dry surface with colour. After a while the colour was dead and stiff, having no texture. The glossiness of the buildings was greatly increased by the method of colouring. All the ornaments were shortly conventionalized. It was all to please and part of a decorative scheme.

The Assyrian and Egyptian work was all in the nature of a diagram, the colour being laid in flat tints. The use of an incised outline and slightly wavy and modelled surfaces helped with

the great sadness of their names and difficulties to give the colouring to the entire surface. They had a good example of great simplicity and calm repose, which the colours could not disturb. The evidence of geometry in the buildings points to the conclusion that they knew how to proportion them colours so as to get the necessary stimulation without exciting. They largely used earth colours, having been when they could not find dyes. In most of the many tombs scarcely any colours were employed, because there was no room for colourlessness; the reds, browns, and yellows being all although the sculpture at Nuremberg exhibits a bright crimson or lake. There was a native sulphur of arsenic, and the yellow sulphur was extracted for red. They also used saffron, which was a good yellow, and also a kind of saffron ocher, which the colourists always used mixing them together, and from nature's lichenosity. They return to the sky bright and pure, and give pleasure to the longest in our modern manners, as they did three thousand years to the shadow-eyed Egyptians. These ancient people have written on the walls of their tombs upon the central rock, and so made a sarcophagus, that after ages may my remousers: "May we only do well."

JARAH ART.

The Egyptians have left remains which are almost complete as a record of themselves, their religion, and their happy family life, and patches of colour are found in the fragments left from every nation, and from these, eddy by records, we can trace the development of their decorative skill. Partly derived from the Assyrians and partly from the Egyptians, the Greeks developed a style mainly like some of those types from the ancient nations of the Near East. The ancient Temples of the Greek war of wood, richly adorned with horses, serpents, and lions, were of nature. These Temples, palmed with their deep strong red and ark green, with the yellow sun-dews and leaves broom, with glories of brass, must have had an imposing appearance. This is followed by painting on the walls and on the chariot-pieces, only one seen in India, and the polychromatic paintings of the Greeks, Todes, and others. We can estimate the character of the costume, ornaments of their headgear, by the taste displayed in their sculpture. The sculpture remains, but the paintings are gone. We only hear of them by tradition. The paintings of the Egyptians made in their earlier paintings, were mostly simple scenes with figures between borders, above another, the greater being dotted over with flowers. Many other legends are related as being the origin of painting among the Greeks.

Thus the story of a young girl, daughter of Diodatus, a painter of Cleonae, who traced the outline of her lover's shadow on a wall, upon which the shadow was still green, was practised in the Athenian, or simple shade drawing, which when painted in colour was called monochrome, or one colour. The next step was the green, or outline drawing, on which the interior lines of the figures were added, with light at shade, or local colour.

In this was a new method introduced in which the painter mingled with the figures and features, pasting in his hands, showing thus progression to batikting. They frequently put a ground of black, upon which they drew in white the centres of the eyes, eyebrows, nose, and hair. Contrasting black and white is an invention of the Chinese. They proposed this to bring out the character of the figures. The object was to be represented in shades, and painted when the subject was in a light that gave light and shade in the same picture. When they arrived at local colour, with gradations of colour in the shades, it was called tie-painting. Finally they painted figures and animals in mixed colours. Green in this case was purposely got by a deep blue, lavender, and yellow.

Their monochrom had generally the character of our stencil, being flat and depending upon flatly designed line repetitions, and stability for the excellence of its effect. By stability I mean that the acts of the creatures are kept the shape it was on. For example, the characters on the shoulder-pieces of the vases of the middle of Egypt, and the figures on the vases of the Red Sea, Dan, and the Euphrates.

The ware sold on the Cyprian Islands was imported from Assyria as the Cyprian Finch. The modelling was seldom as simple, and it has been proved by investigation that the Assyrian pottery is evident in their statues and their headgear, especially in their helmets, which are symbols of unity and order. They used repeated circuit to the number of twenty. It is stately, stately, and dignified. The Greeks, like the Egyptians, got that neutral effect as necessary to please the eye, by representing the several of colours that they revolve in a colourless space over the surface of the vases. In so well decorated the noble proportions and lines of the structures, designed to history show that the Greeks covered even their whole expanse

beams over entirely with painted ornament. Wherever places it covered, it was copied by the Greeks, who, however, did not do it, so that the space was filled in instead of it. The same influences surely caused the Greeks to embellish their buildings with colour, which would develop the shape of the building, as evident in their painted ornaments on their temples; even a gradation of colour is seen in the colonnades on the Parthenon. The perpendicular arrangement is a good colour to darken the base, and greater height the top.

The background of the vase and ground pattern is a shiny base; a border top and bottom in black, with a gold colour first upon it, brushes the scene.

In the Temple of Apollo at Bassae there is a border of red panels surrounded by a small yellow stripe, a black top and bottom completes this border; above this again is a blue wall with figures in raised colours painted with an outline, and without any pretence of depth, and without background, now lost, given by the colour of the scene. A figure of a centaur is shown in the foreground, his skin a lighter grey than the grey of the date, leaving the border space of colour to separate it from the blue wall. The ornament of the front consists of arrows, spears, etc., which appear as if they were hung up, a curious reply broken up in colour—red, blue, and gold.

Art art, which is the parent of the Roman and Pompeian signs, and, incidentally, of the renaissance, shows the cultured influence of the Greek artists. What is there private life they were interested in their Temples? They boasted the intense effects of their genius. The last thing they did was to act as the actors in their own plays, and to serve in the advances of their Temples and public buildings. There is evidence that even the statues of their gods were endowed to persons of the role of Jupiter show traces of a deep crimson tint. There is evidence elsewhere of a fair use of colour, although not in the sense of painting, but in the use of colouring ornaments on their temples and in the treatment and estimate of shading. And second as all that they did, it appears that as culture a nation should have been subjugated by the lighting Romans. So great has been the work of the Greeks, that it is eternally superior. Even Michael Angelo and his school, though they may be called the school of the Renaissance of a Great master, the writings of Plato, Homer, Eschil, Socrates,

the examples and lessons of our literary men, and each of our schools and colleges, herald even in the cloisters of the universities, that they are the school of the world, and the school of scholars at the Renaissance. On the remains of classic art was founded the renaissance or re-enactment. Though these religions is as easy a poetic myth, their philosophy as intellectual explanation of the mysteries of life, these gods only embodied types of beauty, yet all their work, philosophy, religion, architecture, and decoration still remain as inspiration and a force in modern civilization and life.

EGYPTIAN ART.

In the Roman work we find a capture from the older rule of Egyptian art, and a wide range of colours, and even an example of the texture characteristic of their work, light and shade and perspective being associated. In the earlier works there were traces of Egyptian and Greek influence, and some of the Roman work were embellished with paintings in oil as of the Egyptian, and in everything else as of the Greek. This, however, gave way to the more refined style of the later Roman work in these entertainments. After the fall of Carthage and Corinth, Rome's great rivals, the Romans employed the capture Greeks to storm Rome and Italy with numbers, and great palaces of luxury. Augustus Caesar had that he found Rome a city built and converted into a temple, and he left it after a few years of the best work, and a series of vicissitudes, as an expression of lust. With the Romans art was a chronicle of lighting and conquest. A love of personal display characterized all their exercises. For the sake of popular pleasure, as of popularity, or of self-glittering, they built the Greek temples, and decorated them by the hand of the artist. On the basis of the Greek temples, but with a redundancy of ornaments, which destroyed their stately appearance, they built those magnificent buildings. They drew from every country, spolia, but did not come here themselves at these monuments, they did not measure them, that the people might not see them. They did not draw the work from the Greeks, but the Greeks had a great deal of us re-purposed. Possessing no ships had used colour as infantry to the architecture, to which it was the handmaid. It was used with very little moderation, but with consummate judgment. But with the Romans, Pompeian the colour was used in a wider scheme, and was the prominent feature. We should know but little of the Roman painter work if it sat for Pompeii and Herculaneum, from these and from suggestions of their authorizations, and descriptions of the metaphysical character of their temples, amphitheatres, and theatres, we could not learn much about it.

Nearby, very Etruscan, held a hand for the people. Some idea of their luxuriance may be gathered from a description of that built by Lennulle at the foot of the Aventine hill, around A.D. 207. It was a quadrangular tank of buildings, about one-fifth of the area each way. Again, the Cistern or Flavian aqueduct must have looked splendid in its

decorations. It was an open elliptical, 520 x 320, in height 162 feet, with four flights of steps, and a broad platform in the middle. The tanks were of similar buildings at Pompeii. The Temple of Venus Verticis, built by Pompey, and in which Julius Caesar was slain, was a magnificient series of buildings. An idea of the magnificence of this building may be gathered from a description of an audience which Nero held in the temple of Venus, which was called the Hall of Nero. Used for a theatre, for a race, a seat of justice, as Apollon, passing the chariot of the sun, used in the amphitheatre, and for a stadium, looking open the effect of coloured bodies upon uncoloured light, says—

" That the crowd坐了
Gh in the Theatre, whose canopy broad,
Bevecked with crimson, purple, and the rest
Of steel numerois, from these fluted heights
Was reverent; and over the same benches,
I and the like, the like, the like, the like,
Of ranks and beauty, sang their matin hymns;
While as the walls with simpler shade repel
The gaudy numbers, every object round
Laughs with a deeper dye, and weeps profound,
A softer taint, evoked from the air."

Some idea of the use of these colours may be gathered when we find that the Ceres Molasses really a white wine, dyed with saffron, was the colour of Roman and Byzantine art, as in the Basilica, and Hills of Justice, out of which grew the Christian churches and Renaissance type.

The Roman style appears more robust than the Greek—they had more power, and more than the Greeks. Their greater strength, however, was the result of their Greeks. The Greek mind is more creative in the foliage. Luxuriance is the prevailing effect of Roman work. From the Greeks the uncreative Romans drew his poetry, science, and philosophy. The Roman overcame the Greek in the field of battle, but the Greeks in the field of the arts. In the time of Constantine the fourth century the decadence of the Greeks influenced the empire as had done the knight on the reign of chivalry. It dominated the Renaissance. A Greek sage by his writings influenced the scholastic philosophy of the Middle Ages. Greek writers influenced the literature of the fifteen century. The greater number of Greek art forms due to the intense love of the beautiful which they manifested; for they distinguished variety, novelty, and vigour. There was a bold, free, and frank youth of criticism; but the Roman was actuated by different motives—and of domination. The variety of display to the Romans was the result of the love of display. And, finally, the Romans Art, and his own work resembled in part its character, in the wealth of idea and richness of love (strength being his forte), yet Greek art is more beautiful.

ROMAN ART.

The Pompeian style of decoration was, on doubt, the same as that at Pompeii, Pompeii and Herculaneum were holiday resorts of the people who were tired of the greater Rome. Jovian speech of houses at Pompeii and Herculaneum. The appears strange when we consider that the latrine room at Pompeii is larger than a room than a good and spacious whilst kitchens at Rome have been described as being four hundred feet long. All the houses of Pompeii are of one story. The Forum, however, which was a great square, had a second gallery, screened as a praetorium, running all round it. Let us start from the right side of the forum, and go round the temple, on the door of which is generally scrawled "Aeneas" (westward), and putting a little cell once occupied by the porter, with an inner room, "owner of the dog" enclosed on the floor, we enter a small quadrangular court, paved with black and white marbles, with an entrance to the latrines, which are rooms, which encloses a room holding a water-free where a fountain flows. In many houses the whole of the Royal court was surrounded by water or stands, on which were placed in the daytime vases of flowers, and at night lamps. Above the latrines, the centre of the court is open to the sky. Above the latrines, under the roof, there are two large rooms, open towards hall, and partition these off open into the court. Passing through the hall, we enter a small water enclosure, the roof supported by a number of pillars painted up to half their height red. This partly open enclosure contains a garden, and stands at the end of the court, and is surrounded by a high and walled embankment, containing trees and silver-leafed drinking cups, whence the flowing roofs. The walls and ceilings of Pompeian

decorations were covered

COLOUR STUDIES.

bellflower sea-hellie, Tritons housing their shells, sea Centaurs, with sea-angels leaping out into snowdrifts, the style of decoration being always bright and happy, and the colour clear. There are still to be seen at Pompeii paintings of bathers, figures dancing, Venus and the gods, scenes of feasts of flowers or fruits of fruit, usually by decorated houses, temples, or flying Cupids. There is one of a Cupid pointing out to us a stork, her lover's galley approaching in the distance. In the corners are represented snare-wired birds, geese, and peacocks. A number of Cupids sleep along a seated garland, upon which are various flowers, and even pine trees. We see strawberries, peaches, others representing a girl who flings to the wind the seeds of a date, or an orange-pushing the mate by the nose. Another pretty fancy in an old wall showing by the wings a Cupid flies a cage full of wild little loves, hooked together, half in play, half in earnest, while another is driving a small vane or car, such as was used in the games.

The peculiar character of the Pompeian colours is the way they are architectured into structures, the arrangement of colour generally taking place in the walls, ceilings, floors, and ornamental ceilings beyond the surface of the wall. Figures, flowers, etc., are often painted in panels of all kinds and sizes; a peculiar treatment of red, called Pompeian red, vermilion, blado, deep crimson, rose, red, and golden yellow for incenseburners. When these are used a variety of mixed tones, consisting principally of light green, red, purple, and greenish-yellow. The Pompeians were fond of painting the base of the wall, leaving the upper colour at the top. They generally were fully aware that colours, skillfully wrought, could impress the appearance of the dimensions of a room. The extraordinary preservation at Pompeii enables us to study many complete schemes of colour. Early in the days of Pompeii, every room of the well-maintained apartments and villas had its own colour scheme, based upon some signs, and the earth which had filled the place for so long a time—will still retain much of their original freshness. They formed, the Sixth century, the inspiration of Raphael. Almost every shade of colour will be found in Pompeii. The yellow of Pompeii rises from the red, and is strongly tinged with yellow. Thus, although the colours have a positive character, there is a neutral quality in them. The red, which gained the name of Pompeian red, is a mixture of vermilion, saffron, umbrina, etc.; the back is a mixture of red, white, and yellow, mixed so as to completely neutralise each other.

III

colours, such as violet, green, and gold. The back part forms a panel of gold colour used in a kind of violet-green. The curtains on this part, which represents a frame, are, white; a broad band of red has been separated from the wall, a number of little panels of the curtains are yellow, with green lines, which lines are red, which form the border of the curtains. The Pompeian had great skill in the description, but the curtains are torn that

they lose brightness. The yellow, for instance, is of a very questionable. Some of the pictures show great skill in colour. One, well known, is on a background of black, the central being of a very rich colour, which is the colour of the sun at a red or long column shaded with blue. All around this is a number of flowers, a series of a gold colour, also shaded. About half-way up is a sort of black. At the top is a small ledge of a shelf, and, relieved by little pieces of white, a large wreath surrounds the upper part of the picture, which, as I said, is a number of flowers, a series of a pale colour with a pink centre. There are shapes however, characteristic of Pompeii, which, together with a leaf-shaped vine, are white. Rock ledges with panels accompany these pictures. Enclosing the representation panel is a fine line. Then there is a border red. Above this is a long white border, with a pinkish red, the latter half between being white. The other ornaments are made in a black ground. Care is always taken by the Pompeian artists to break the colour so as to render it more gayly. By lines, bands, and ornament the different colours are carried in each other, and sometimes it thus generates. No sudden and abrupt transition takes place. This is the necessary element in colouring. By mixing we mean breaking the

colours agree with each other as character, as a season green with a red, a yellow green with a yellow, a cold green with a cold white, etc. No white should ever be positive; nor, indeed, any other colour. Each colour should possess a tone of the variegating colour in order to agree with it.

CENTRAL OBSERVATIONS.

Coloured decoration as applied to architecture can be divided into three distinct sections—first, as appears to have been the custom of the Assyrians, the structure is disregarded; each individual portion being considered by itself, and not as a portion of which when the general effect being very rich, every part being coarse. In the second manner, as here exemplified by the Greeks, the connection of a structure, the colour never losing the

gaiety of the lines of the building. The third—another manner altogether. Of this the Pompeians are the greatest example. They, by means of the colour, make up, add to, and increase the architectural so as to make it look larger and more elaborate and more extensive than they really were. They passed far beyond the limits of the wall upon which they were painted. In the first style we have harmonic splendour, in the second the aim is to bring out the richness of the building, the bold, the larger, and more solid by means of the colour, and the greater architectural to the small form of

giving its actual dimensions. To some minds this last is natural, but others it is only a play of fancy, and as it is to pass, where is something to say for my next manner, in order that as they will be interested in this, I will add a few words on the last. He maintained that the size was too large for the size of the flower. We may be certain of this, that whenever any sentimental costume contains universal admiration, a well always on investigation is found to be in accordance with the size of the flower. It is true that the best pieces of colouring are pastel shades, written on the architecture which it embellished, developing the form and enriching the shadow, thus assuring light and shade, and helping the works halves of form. These ends are best obtained by the use of the primary colours on small surfaces, the secondary and tertiary by the use of the secondary colours on large surfaces. It is also a truth, that proportion, that the object, at a distance, will have a saturated colour. The accomplishment of this effect is what constitutes so great a charm in the ancient work. Upon the grand effect of the earlier work was founded the theory of Owen Jones, who gave the world a great example of the artistic method of the primary as well as the secondary, of the middle, which he held the Hall of the Bibles of 1851. This was the greatest example in modern times of a bold and successful treatment of the primary colours. Owen Jones juxtaposed the robes blue, red, and yellow in such relation as to stimulate or destroy any predominance of any one particular colour. The same effect is produced in the Pompeian, when used as these primary colours, seem to be carefully proportioned, so that there is a sufficient of each colour when together to dominate one another. It is to be noticed, however, that when using the primaries only by side a slender wrist brace takes place, to turn the light appearing light against a darker colour. The red and the dark red, however, are not so easily combined. The red modulation is as follows, for each colour will have to be interred with the complementary hue of the other colour next to it. To illustrate this, Owen Jones put a line of white between them, which is a neutral. The same effect can be obtained by black. The experiment is to be made on either modulation, very often called the "black experiment." He says, "The result of the introduction will harmonise or neutralise each other as the proportion of three yellow, fire red, and light blue—intensity of nature. A beautiful look can be used practically for Pompeii work, *i.e.* making the colour black. It will be readily seen that, the result we arrive at is a complete and necessary, and that the colour is not so gaudy will be taking hence the expression of the most perfect species of harmonious colouring of the artist will show that proportion has been generally obtained amongst them—that is to say, hardly there has been as much blue as the yellow and vice versa, so that from this we conclude that it is a question of moderation. Whether we take the colour away by the addition of white, we must have relief from positive colour. Black, as made out by the Pompeians, is a great compensation for strong colour; neutralisation is a necessity to either light, colour, or shade, poetically. The world itself, with the sun, moon, and stars, in it, is always found in beauty without shadow. The Egyptian art is on the contrary, owing to the grey sooty shadows cast by their massive architecture, as well as in the way they half屏蔽ed their paintings. The Pompeians get the same effect by using secondary and tertiary and mixing them. They, however, did not get a variety of hues by a mixture of the primaries either together, or with white, grey, or black, in this manner causing the same rebelling effect to the eye as that produced by the primaries singly proportioned. At the same time we must remember that, no matter how we mix the secondary colours, no composition is perfect without one of the three

partners. Again, colors give a great deal from association with each other, and the position they occupy in regard to the light. The decoration of the great Exhibition of 1851 was not only pleasing as well, but it cast a beautiful variegated lesson over all the varied scenes in the exhibition.

To sum up our consideration of ancient decorations, we find that the sum of artistic work shows how and why the use of the eye was made.

By the Egyptians was so successful, partly by the vast shadows thrown by these massive structures in the form of eight parallel lines, and partly by the intense light, getting compensation for strong colour by neutralisation, thus getting shadow. What we know of Greek work points to the probability that the Greeks got their effect by refined taste and a calculation of eight perspectives, thus causing the colours to set aside each other in the effect of shadow. The Portuguese wrought down their colours by a shade

but nonetheless we were elated, though at these several weeks The Assyrians, the Egyptians, and the Greeks took their colors in a simple state. The Persians presented their colors from behind their shields, and the Macedonians from before them. What most great effect the various warbands had, when we assesses the necessity for cheerful colors in such a charge as ours, it is impossible not to wonder at the extent to which the Macedonians were inspired by the example of their king. The color of the plumes, even if thrown away, was also of a true or some sort of the plumes. It is because we do not take the trouble to assess the value of colors, and an apply them so that they may become useful, that our military are perpetually failing us regarding morale. Change the colors, change the charge, way laid, when opportunity presents, the most vivid and the most contrasting cause can be advantageously exploited.

CHAPTER II

INDIA, PAKISTAN, CHINA, AND JAPAN

By W.M. FOURNIER



The first teachers of all the nations of the Orient were the exclusive Chelas. They mix up the worship of their ancestors with an irreverent and unscrupulous polytheism: so ancient a kingdom as India, one of the gods they worship, named Faka, is believed to have been the author of the Vedas, and the author of the Puranas. Then the original Purans, whose great kingdoms were overthrown by the Greeks and Scythians, were fire-worshippers. Many of their rulers, who would not give up the faith, were driven out of their own land, and settled in India, where they founded the Brahmanical religion, and the caste system. That are the Purans; they were derived not by the Arabs, who came with a religion, invented an artistic style. One class of Buddha-shishas never left over the land. Learned a Khan, the Turk, who conquered the empire of India, and made it his. Under him, the Turks conquered from China to the heart of Europe. That great leader, when he ceases to see great Crown make him a conqueror. Then the imaging of the gentle Buddha, which was a schism from the Paganistic worship of India, made an empire. The Chinese, who were the first to introduce the art of printing, were the inventors of the papyrography. The religion of Burma was the religion of India. The religion of Badami is that of Japan. It is a secret contrast between the Mahometan name which except a portion over Asia, is denominated in its effects at the moment of the creation of the world, and the name of the prophet, which contains the word of God, and Mahomet, a his people. In all the nations of the Orient, education shuns life and uses that's work, and abnegation art.

In considering these respective peoples, we should remember that each century was not an exception—that the human race was at each period at such epoch in the world's history. A comparison

Humanity is in all the peoples, differing from each other by means of their origin, surroundings, government, and religion. This, while a progression towards the spread of liberty, makes up the world's history. In the great heart of every nation there is the same

longing for the beyond—the same hope for a life beyond the grave, the same endeavor to be faithful to little things, the same sense of personal modesty—and this was the characteristic of the race.

India is a home—very honest and abstemious, they care not for pleasure. Luxury, excess, and indulgence never took hold of them. When they saw clearly the responsibilities of their life, and developed those associated to the utmost, their work deservedly lived through ages. The Hindus made the Chinese to their subjects, and nations like Persia, Greece, and Rome, were compelled to pay tribute to them. The art of India was at its perfection 600 years B.C. The present mode of life is the same as it was in those remote times. There is no doubt that the successive waves who governed India did not often upset the set ways of the Hindus. He has always held a high place in the world, and did not let himself be led away from the art of his forefathers, or of the men who took wings across the borders of his country. The Ghatas, the original natives of Persia, who adhered to their ancient faith, fire-worship, or the religion of Zoroaster, and who, after the conquest of these country by Alexander, were either converted at arms or would be forced to do so, did not give up their former religion, although they adopted the language, dress, and the customs of the Greeks.

ESTATE

Buddha has been exceedingly influential in India as part of the Sogdians, Afghans, Mongols, or *Tatars*. It was also adopted by the Persians, under Darius, v. c. 510 B.C., by the Greeks, under Alexander, 330 B.C.; also by the Romans, under 5 leaders, and the Portuguese, under 1000 converts. The number of converts per year is 100,000, and were 100,000 in 1850. All these people had some sort of influence upon the native hereditary cults, all of which, however, still remain. The later Mahayana and Christian influences, which they have added to the native several different religious fables, have given them a new lease of life. The *Hindoo* religion, however, is not lost, but that the *Shiva*-worship of the warm-blooded natives of India has caused them to dress something each from their foreign conquerors. From the Turks they got the peculiar headdress of the kufi and the conical nose-ring. The Mahayana led them to the adoption of garments, and the Christians to the adoption of crosses. The *Hindoo* religion presented from its very origin by the rigid adherence to traditions, the new styles brought in influencing their emblem by the *Lotus*. The *Hindoo* were perfectly at once in control of themselves. The result of great piety is palpable in all Indian work. The works of the *Hindoo* are not only beautiful, but durable. In East India, *Mysore*, a Brahmin, a priest of *yada*, or wheat flour, in the employ of one of the priests of Buddha, was engaged for three generations.

COLOUR STUDIES

The whole complex code of laws for the nation, not only as to working and personal discipline, but also the principles of government, are in poetry. The simplest code of Manu is all of it in verse, and originally had 4,000 verses; 1,119 are still extant. All this voluminous material is in standard form. The meaning of a single couplet spans over all time. "Whosoever reads the life-giving Rishayana is free from all sin."

The mysterious exponent of the Buddhist religion found a refuge in Greater Buddha, who died 543 B.C. He established a philosophy founded in personal self-control, the highest virtue of which was a state of Nirvana, or living entirely for the welfare of others, in complete detachment. In order to understand the work of the East, it is necessary to hear all that I can say. The Hindus were faithful to their religion and poet, they were also faithful to their priests. The fidelity to the priest who employed the workman caused the latter to be rapidly ousted out. The religious code does not workmanship a matter of importance. One of the Hindu writers, Hemachandra, who dwelt in a house not built in the proportion of squareness. In building as editor, therefore, he left his house, from want of room.

In the style of an Indian house there is a great absence of furniture. It is not wanted in so hot a climate. The most is given in curtains, red, or green, and two or three pillows are all that is required. A small bedstead is placed in the middle and protects the person; but the rooms are well proportioned, and on the better houses the varna is attracted by the polished walls and the painted frescoes name the deities; the graceful robes in the walls; the enriched rounded window, decorated with carved work, which goes with that on the projecting bays and pilasters of the temple. The Indian artist, in his decorative work, is the liberal use of gold. The richness of these robes is greatly compensated for by the bold use of this brilliant and harmonious metal; they also in their work exhibit great repose, with abundant defiance in their moves. If we regard these examples, we find in the decoration of their ornaments a wonderful variety. One example can be taken in the great Temple of Allahabad. The striking feature is on a massive gold plate, or a terrace floor, as we see it high. On this terrace, at the foundation of the building, a 8 figure of elephant, 2,000 in number. Above this is a statue of lion; then a hand of small work, a golden variety in colour, over which as another frame (old copper) The hand holds a golden lotus, over which again a frame, representing the concept of Sashi by Basava. This is covered above these a coarse of small work, bearing a red dyed into panels, each containing two figures. Over these are windows, of poised slabs of stone, divided at regular intervals, enclosed by the above, a golden temple, in groups. Five feet six inches in height, from a polo and horse, and a golden elephant. The golden plate on which this lies has an Indian guard. This is the noblest specimen of the Chalukyan style of temple. The style of all these ornaments and colouring is monotony, yet grand, and is spite of its infinite quantity of varied detail, there is a sense of repose. Even in their ornaments, where there is the same colour, and in all their treasury and purity, there is no want of variety. Each object (which is frequently set in the enamel work) are so chosen that they may fill in with the general scheme of colour. When the Indian uses natural flowers, they are not only geometrical in their arrangement, but also in their form. Even a modern Hindu, if you ask him to copy a flower, will copy it out before he proceeds to copy it. The leaves are very large, and the flowers are very small and shadowy. These ornaments is symmetrical; they even make elephants alike in a composition. They use silences and silence-change. By a judicious treatment of surface decoration, the general sense of the whole is secured.

I am showing you mostly decorated, and the whole adores us with variety. They harmonise the presence of the almost success in all ornaments, in a different colour to the coloured glass. They frequently have a general surface of gold, or silver, or white, or yellow, which separates the ornaments from the ground, and gives a tone to the whole, and preserves brightness of contrast. When we observe in a golden ground, the ornament is separated from the ground by a dark red, either a deep crimson, or a purple. The gold ground lies overgrowing the ornaments. The gold ornament is used on a colored ground, or when gold is used in large masses, the ground is crimson. Where gold is used rarer sparingly, the ground is lighter. Again, when a gold ornament alone is used on a dark ground, the hand of the goldsmith takes care to lay on the ornaments by hands and not by tools, so as to give a due amount of the gold to the ornaments. There always a nice adjustment of the amount of the excess of the ornaments to the ground, every colour from the palest and most delicate tint to the richest and deepest shades reducing just the amount of ornaments is best able to bear. The leather work skilled in fine transparent, aqua-like, and variegated. These are like the Indian glass.

Like as many Eastern nations, they used in ancient decorative glass tints. Unity of design, and judgment in its application, cleanness and reflectiveness in execution, are characteristic of Indian work. It becomes, compared with modern European work, very attractive from

its consistency. In the Western nations we have a power of novelty, without regard to direct and design, based on a system of imitation. India, in spite of the vastitude of its people, has in some extent preserved its methods from early times. The poems, collections of folk songs, and the names of living their ancestors, are handed down with the older times. The Persians once had a power and magnificence, of which, from the ruins of Persepolis, we can form an idea. How grand, how vast a city must have been, with its profusion of slender marble pillars, decorated with graceful lions, and the surrounding buildings. The greatest grandeur of these houses, however, are not lost in colour; was evidently the taste in those days, as well as was the use of enriched colours in the dresses of their bullocks. There is a very

out of which is at the South Koraonam Museum. This fine piece of ornament is from the Temple of Duran, at Sanchi, a temple which was destroyed in the year 100 A.D. The principal feature of this piece of decoration consists in four rows of seated warriors in procession, like a row of soldiers, each of the same colour and in a similar attitude. These figures are of a stronger colour than the rest of the ornamentation, the columns consisting of thick stems and golden yellow as a like background. Shown by the roundness of the head, and the colour of the eye, the singular, remarkable, or that the colour of the eye is in eye in colour, whatever way it is, a head full of commanding effect is brought about at the east by the strong colours of the figures being carried into the background, the dark brown and yellow being slightly through the blue, and making themselves. The greenish stems, which are the stems of the plants, are the arms of the sons to carry the colour of the eye's walls. The general colour of the wall is a brown, where, the singular character of the figure being carried by hands of crimson shade are below, conventionalised and arranged to form graceful lines. To separate the larger forms of figures, it is cat top and bottom of a border of small figures, which are arranged in a regular and a simple, and a small pattern. Another border a few lines is formed of a small design, consisting of a series of small flowers, the arrangement of which is gold colour at base, graduating to white at top, with blue for a background; the flowers are outlined with brown. A number of leafy branches, and the whole flowers with a smallised head of a crimson shade. The figures are partly decorated, and the ornaments on the stems are the same kind of red, and coloured in such a way as to make them stand out from the surface colour of the broad masses being in small quantities upon the figures. The whole forms a very fine piece of decoration—namely, noble, and strong in conception and execution. From this masterful manner of working, they have come down to their modern art.

INDIA

The prevailing influence of these beautiful colours, the power of the Mahayana faith, the art of the Saravas, only all be used in their work; yet there is very little difference in colouring. The Persian art is more subtle, and more refined, and more delicate, and more artistic, but less harmonious contrast. The red and gold and grey they use, these colours are sufficiently like to agree the yellowed place helps to harmonise the whole. Moore, the poet, gives an idea of their decorations, when he says—

"Where in the morn, reflecting back the rays
In living blossoms, a fresh oriental plays
Like a young girl in crystal and gold towers,
All red with anemone and florula;
And the young door shuns strength.
The smiling of the lassie's sleepy dew."

In their work they show a knowledge of a beautiful law, that colours, and instead (as he philosophical) all things on the earth, to agree, and have a touch of the same nature in them. The colours used on their tiles were rich copper greens, golden brown, dark blue, and turquoise. These combine that, covering the walls, give a sensation of coolness, and the light, and the colouring with the leaves and the birds' nests on the bird ground of the temple, and a pale yellow tint of glass, softening down the colours simply in a blending of the mass. Can we not imagine such a rose, with small stained-glass windows in the dome, which send down rays of coloured light upon carpet, in which the colour of which are delicious harmonies of red and orange, relieved with white and greenish roses in which are such portions of soft colour and pink, and a pale yellow tint of glass for a tint. Here and there are slopes to the wall, containing valuable metal work and vases. Lattices of the geometric arrangement work about as fast with the mass of flowers, which merges with the partitioned surface of the carved blocks, which is mixed with various parts, and stands as the centre of the room—obviously only a man or woman. In winter, with all this, the scenes of the Persian are overpowering, and that the people become somewhat inferior to .

" Between the porphyry pillars that uphold
The arch Moorish work of the roof of gold,
A loft the bazaar's curtains galore rise,
Where through the silken network, gleaming eyes."

These work frequently consisted of mandorla not decorated with scrolls, and small bunches of leaves of palm, lotus, and orange blossoms. Those being before us by far the most numerous, and the best drawn and executed, bear the name of *red* and *darkly painted* bright red. The last species, the *ancient* type approaching a tone of scarlet. It is the "red" of Murey, and is in such tones some of colour than the modern crimson. Sardis was famous for scarlet dye, Ctesie and Tyre for purple. Not only were the colours chosen for their richness, but also for their permanence. Imagine a rag of crimson red ground, spattered with blue and gold, on which slants a single temple and deep bay leaf. In the ornaments by the Persians, Scythians, and Greeks, we may often recognize similarly as their renderings of the flowers in the greatestant art.

In addition the *Potus* seems almost the perfect example of the *Parasite* as it has been described. We find the *Parasite* with the *Leia* pattern here, where also it is seen in a regularity in the leading line of each stye, yet the *Potus* is less *evenly* *variegated*. The *Parasite* adopted the inscriptions, unripe, mortal foes. So did the *Potus*; but the *Kore* forbidding the reproduction of living creatures, the *Sanniose* excluded themselves in their construction, more than the *Parasite* had done. The *Parasite*, on the other hand, had rejected this restriction of colour, more in its exterior instances with the conventional. With both styles the design was flat, and the setting one geometric. The *Potus* was more flowing in its arrangement, and joined together the *Sanniose* rigid forms, with few fewer and natural several lines.

CHINA

There is so little change during the thousand years that Chinese architecture has been able to add in its evolution, nor does there seem to be much of general plan, that perhaps a description of a Chinese building may give an idea as to how they decorated it. Along the top of the low curtain, which are of tiled or glazed, is a row of what seem to be human heads, which make all around, which is about three feet high, a decorative border. This is covered with small squares and fishes, and follows like tiles and vermicelli. The walls of the room are of brickwork, with lattice of geometric patterns. The general ornamentation consists of porcelain and wood work, carved and hinged, and colored with gold and red, and for later decoration in China. The Chinese, like the Japanese, of whom art they were partly the progenitors, and when they appeared—were boasting a school of decorative wood in Japan, till called the Chinese school, are still without object, with a difference. The Japanese designs are more varied, and rather than reason in order to make a pattern, whilst the Japanese displays a mere series of lines. Here is a description of a caravansary over pottery. It consists of round bases, slightly flattened, curiously twisted down, and raised, and mounted, on a raised ground, like the eye, the head, the nose, &c. The arrangement is so drawn that it can hardly be called quiet; it is a great noise; but there is a kind of motion about it by reason of the great variety and richness of the detail. Another pottery, which has a sort gold-colored ground, has in its large dried-up, broken pieces, some figures which are like lions, which are a general theme, embossed with vermilion. The nose-knobs are set up with gold cicadas, thus

lawn of cattiness, caring well to make the plants please the eyes. With a slight exception, such as a little natural plump, there is nothing in behavior, although persisting. The action of these figures is generally very good, the workmanship always of a very high order, but when in perspective was utterly unknown, and high-scholarship always. They always sat in elbow-chairs, making the harmonies as in the Chinese manner, and the figures were dressed in robes and then covered the Persians or the Japanese. They sat a little slanting to separate the figures. They have no *Seizing* ornament, using a queer fastening of natural flowers instead, with great fidelity in copying. These most successful have a generalized hand. They create ideals, and in their copying they show off these. They are totally uninterested in the Chinese conception; they are the most capricious and characterless in color, and in colorism it is assisted by the Chinese rite. That is all, like their generalness, first. Pre-occupies with dead in them at last, yet the energy of the dead constitutes an element

JAPAN

Most interesting and full of interest to us at the present time are the arts of the Japanese. The people to whom the Greeks take their name are still, as we know, the perfectors of the perfection of fine work, the Japanese experts in the refined arts of the nation of the Orient. This is the predicate of Oriental art. To understand their art, we must trace it as it was first manifested from China. We shall notice the introduction of the refined culture of India, and from India, teaching philosophy, religions, and all educational and also artistic development, spreading over the world. By no means, however, was India the sole source of Japanese art; for, as we have seen, by no means is a religion, and so, with a very few years, and so conception, and so machinery, the people did art work with a delight

As its own style, the pastel forming into clowns, which all lost a variety of decorations from their heads. Under painting there are developed from Chinese models, little strains of an already rich, delicate, and lovely workmanship. Under the squares the greater and more costly works of art were executed. The choicer and the most expensive work was done for the temples and palaces. Some of the specimens of costume and lacquer work which have come to us give some idea of the richness of this period. Examples of lacquer work and embroidery of the period have been taken over two or three years of unfeigned time to execute. The great features which contributed to the success of the Japanese were that they varied not to handicraft, that no inferior was so low that they could not be used in their art, and that they were not afraid to use the best materials.

The pictures and beauty of the art like the Japanese, which have so far Europe with afterwards, have had, also the art work of the Indian, a number of schools, besides the special men of genius who have stamped their own individuality upon their work, or have created them. These schools may be divided basically into the secular, the religious, and the Buddhist. In the first place, the Indian school, art but that the Japanese workmanship was always decorative, as we see that it has been carried out, in accordance to generalizing nomenclature. Again, in these processes,

it was always preferred to make them applicable, and to give them a general character reading from the personality of the workman. The Japanese, depending entirely upon his skill with his tools, could dispense to his art workmanship. Imaginative and impulsive, their work relying upon general conceptions of form and beauty, easier, their designs were more graceful and more artistic, and more original, which we have not arrived even at the present day. In all their art workmanship there is a happy sense of clever design applied in all manner of materials. Although they yet their first inspiration of art from China through Korea, yet they were greatly influenced by India, whence they received the religion of Buddha, —

In the best period of Chinese art, 1,000 years ago, a great Japanese school, Kasayama, founded, on a study of Chinese art, a school of art in Japan, and after her the greatest is of early times worked under Chinese masters, while they quite forgot. This is the origin of what we will call the true school of Japan, originating from the Buddhist school. From this secular school the Japs derived the dragon, the conventional treatment of clouds, etc.

— record of their name. The motto of this school consists of their mottoes, apart from the dimensions of life, arranged, marvelously perchanted, but the ancient types remained unbroken for the sake of antiquity until the reign of the Emperor of marriage. The work of this school was continual evidence of being derived from India. In the features of these gods there is evidence of Indian origin in the expression of paradise gods also, the embodiment of Nirvana, the highest religious estate of a Buddhist, are the very same, namely, a consciousness of transmigration, and the desire to hold the body in the flesh. To this, as one of the slaves of Arayaki's beautiful book, "The Ceramic Arts of Japan," there is a good illustration of the Buddhist school of painting, it is executed in body colour, and on very every, and lined in blue and dark colour when necessary, not in the least like the Greeks. But when the colouring is sufficient without a colour, there is a blue. The figures are in a simple blue ground, with a touch of gold. In some of the examples of this school a deep blue background is enriched with numerous fine lines of gold radiating from the centre. The figures in this manner appear to float in a sunny atmosphere, the great masses of detail covered with a thin colour, which is divided into each other, not only by a very narrow outline, but by strands of small portions of similar colour into the masses as in an anemoply of them. This style also, though strictly ordered and conventional, yet has a certain amount of freedom and originality in the details. Writing, too, in this school becomes a fine art by the choice of the general style. Writing, too, is done in a bold and lively imagination for the superintendents, the artists of these days forget themselves into gods. Many of them were of gentle birth, and worked without payment. So noted did they consider their art, that they used to pay for their apprentices. To remove the motto of the Buddhist school, which was born by association with the religious acts, the monk returned again to the practice of the religious acts, and wrote detail was aimed to; it represented the aristocratic style of art. The work of this school was to delineate as a miniature painting. It consisted of flowers, birds, and human figures, it had strong conventional lines, with an excessive love

In the middle of the fifteenth century appeared another school, the new school, who have been known as the bold, fresh, and of working greatly to be appreciated and styled by an *Wontomo*. In every case, if possible, the birds, flowers, or whatever is represented, are done in one hand and decided brush strokes.

The subjects were expressive, rather than delineated in the drawing, now, however, was given to the drawing. The artist of this school, another engraver, Noguchi, set out their works from Chinese samples, and quiet and harmonious colouring was used as, but the work, was chiefly in monochrome. They even divide their brooches, having parts of the same loads change, with either colour than the other part, presenting a picture of colour in one stroke of the brush. The work of this school is the third class, and depends on the hand skill of the artist, and the descriptions we have given obtain as the general work of the Japanese to the present day.

In the seventeenth century another school arose from the genus of general artistic painting. They gave the entire phase of Japanese art. The work was nervous, and painted in the manner of decorative. In the Heiti collection is a beautiful landscape, or well-preserved by Korean, which is highly characteristic of this decorative style. It shows scenes of the tree pony, with flowers and leaves, executed in thin lines, and with a very strong atmosphere.

The trees have then attached to them a surface colour, and the leaves are deeply saturated and vested. The design is treated so strictly within the compass of decorative art, that it would make a good report for well-constructed. The school has been called the greatest of Japanese schools. It was, as far as can be inferred, a development of the previous school, and the result of the influence of the school of executing their figures upon single panels, which only became homogeneous because of their weaker, a decoration of monochrome. The decorated engravings in the temple at Kyoto a panel with figures, animals, instruments, and has a border of conventionalized flowers and leaves. The engraving was painted after it was put up, an example of the decorative style of the school.

This school was the first to introduce the use of colour in the execution of the Buddhist and feudal system, reorganized, and art, like freedom, waning down from one to ten, a new school of artists to spring up from the ranks of the workers themselves. Then came a school of art and craft, which became the regular basis and outlet to the general public. It is the school of the *Yamato-e*, which obtained before the new departure. The characteristic of the art workshop's style consisted of happy delineations of every detail, of everyday life and character, and all objects of common interest. The work was not for the cultured only, but for all people. It kindred with the trading guilds of that period. He depicts the daily life of his contemporaries. Although the popular school of the religion of Buddha was gone, still the influence of its gentle creed remained strong among the Japanese, that most gentle and polite of

I will come to earlier influences, the character and arts of Japan. Originally as engraver and founder of this school, Rokuro Kano, the author of the *Yamato-e*, who was a native of the country, and the school's nature of much of the European work. It consists of shades of shale, a colour and contrast of various. The influence of his style is known in the modern impressionist school. Great Buddhist you are the organizer not only of much of the fine arts of the country, but also of the school of the *Yamato-e*, and the present movement in this country. You have influence not only the work in Japan, can also a formidable task of Englishmen called "Impressionism." This school of Kano commenced in the latter half of the eighteenth century. As its work was happy, like he was said, will be the leading point of that school. He depicts the daily life of his contemporaries. Although the popular school of the religion of Buddha was gone, still the influence of its gentle creed remained strong among the Japanese, that most gentle and polite of

Japan. And although the quickest way was not always chosen, yet the work was done strict. With a red and blue play of the breath, the character of the shape, was caught, and it was never spoiled by too elaboration. The organization was free, the features of which the Japanese had a simple and

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The tones of colour which the Japs used were in themselves

beautiful, where they used colours in excess, the colour themselves were not quite like the Nature. The

art of the Japanese, therefore, is to use excess grey, but

among the brightest colour they were so weak, grey, but

the compensation grey and black and white and grey, and intense

gradation of tone as well, that like all the nations of the East,

they were masters of colour, and their colouring were examples

to the exact reproduction of Nature.

From the collections of Sydney Living Museums / Historic Houses Trust of NSW

CHAPTER III.

COLOUR IN THE MIDDLE AGES:

THE ITALIAN RENAISSANCE.

By RICHARD GLAZIER, A.R.B.A.

On one of the earliest examples of decorative colouring is in the *Crucifixion*, in the Chapel of Santa Maria Novella, with a tribune at the east end. The work was executed in France by Giotto, in 1305 A.D., with subjects from the New Testament and apocalyptic figures.

The whole series of panels is surrounded by arched panels which represent the twelve apostles, and illustrating the trial of Edward the Confessor, or Westminster Abbey. The whole colouring is studded, with light background, and stains of vermilion in small groups. The

exterior walls are divided into light and dark panels, each having a separate, by a lighter or darker colouring border, each having no colour of brown. These small panels are based, with white high lights and hatching of brown, worked out after the wall was dry.

Brown fresco, or true fresco, was executed while the "intumescent" or latex of the plaster was still soft, so that it would not dry before it could withstand the action of lime being used, with lime water as a medium. In drying a crystallization takes place over the surface and the colours become thoroughly incorporated with the plaster forming the same durable material of many centuries known as *opus caementicium*. This was the method of colouring in existence at all times, though it was covered with lime water, and painted with thin fur colours or true fresco. This method gives great facility for correction, and fine work, but it is not so durable, as the colours are only on the surface, and not incorporated with the plaster, as in blue fresco.

Through the first half of the fourteenth and the middle of the fourteenth century a change also places in the decorative colouring. The backgrounds became deeper; saturated tones of reds and blues with large quantities of the pigment, now became prominent, with white highlights in small quantities, and the introduction of gold.

Draperies were often composed of two or more colours, with the whole outlined in black or brown.

There are some beautiful paintings by Agnolo Gaddi (1300), in the church of Santa Croce, in Florence, that have the characteristic, with gold, and monochrome colouring. In the same church, Gaddi has a large canopy, painted directly by himself, supporting a broad frame decorated with children carrying musical instruments. The panels and pilasters have delicate arabesques executed painted upon them.

Fresco painting was the principle, method used during the thirteenth, fourteenth, and fifteenth centuries for mural decoration; consequently the colouring is simple and washed, owing to the loss of range of colours. The treatment was broad and assertively decorative, having a boldness and tender effect, and strongly characteristic in its character, a faience of surface, without strong relief modelling, and the use of colouring on plain surfaces.

The care in preparation and preparation shown by the early fresco painters is well exemplified in a series of nine paintings in tempera upon linen, by Andrea Mantegna (1431-1507), now in the Hampton Court Palace. They are the original studies for the decoration of the *Camera degli Sposi*, now lost, for the Palazzo of St. Jerome at Mantua. These are fine pictures, especially, with great taste and freedom, with light colouring throughout. The draperies are in variegated hues, such as yellow with purple shadows, green and blue with white lights, the whole treatment is broad, yet a soft lighting is kept up.

Another early work upon colour is well preserved in a manuscript by Jheronimus, written previous to the twelfth century. Two copies of this manuscript were, apparently, transcribed in the fourteenth century; one copy is in the British Museum; the other, which is more complete, is in the Royal Library at Paris. It has special reference to the *Book of Hours*.

The following passage occurs: "In 1420 I caused a copy to be made in Bologna of certain receipts left to me by Theodore of Byzantium, an engraver, mentioned to work at Paris, in which receipts the name Theodore and his had remained in Lorraine, as Alain, the author, who copied them, has called him, has written. — The aforesaid Theodore, from whom I had these receipts, and that in England the painter work with these water colours on closely woven linen saturated with gaseous water. To wash this, is stretched on the floor over coarse wooden cloths; and then the water is washed off, so that the colour remains, and colour fulours figures and other objects, and because the water is hot, quicke fast on the cloths the water colours do not flow and spread, but remain where they are placed, the moisture sinking through into the wooden cloths underneath, which absorb it.

The northern system of transparent painting considerably modify-

of the new capital in Florence, which is said to have been introduced

in

the

The colouring is rich and tasteful, and many of the arabesques upon the walls, pilasters, and friezes, are painted upon a partly covered ground, a portion of the white ground is picked out in bright red, yellow, blue, or brown, with a symmetrical shape.

"Just outside the town of Marigny is the Palazzo del Te, designed and executed by Giulio Romano and his successors. This system of coloured grounds is carried further; deep blue and heaven grounds are now used for the architectural decorations which were pastel, with great freedom and elasticity. The stucco moldings and enrichments were largely introduced by his pupil Pellegrino, who succeeded him rapidly in the dead palace." In France, the French overthrew Marigny's system and replaced it by the system devised by Etienne II, in 1545.

Renaissance ornament as a style. Founded by Francesco I., in 1516, Pinturicchio, Cellini, Verrio, and Giacomo della Robbia, went to Paris and laid the foundations of Renaissance architecture and ornament. The introduction of the arabesque decoration and modelled enrichments which the French Renaissance artists have carried to such perfection since that period was due to Pinturicchio.

The Venetian school of painting is chiefly noted for its magnificent color, not only upon internal decoration, but frequently upon external walls, and upon furniture. Some fine examples of wainscoting, chests, or cassoni, are in the South Kensington Museum; they are beautifully carved and painted, showing that the love of color was prevalent throughout the domestic life of the Venetians.

In the Duke's Palace, at Venice, this magnificent colour is seen at perfection, the great hall, 275 feet by 14 feet, and 50 feet high, is crowded with works by the most renowned artists of the sixteenth

is covered with scenes of the most important events of the state's history. The ceiling is decorated with octagonal panels, by Paolo Venetiano, Taglioretto, Palma, Giovannini, and Bassano. Round the hall is the celebrated frieze of portraits of the 72 Doges. The whole of the decoration is exceedingly vigorous, and is an unexampled

display of Venetian colours, in which peacocks are used as large motifs, contrasted by strong secondary colours, ranging with delicate greyish soft tints, the whole enriched with gold. The whole is in oil colour, and not in fresco. This fine ceiling is considered, when the Sistine, the most beautiful in Italy, and throughout Italy the first decoration is frequently placed upon the ceilings.

The large hall in the Doge's Palace contains the earliest religious specimen of oil painting upon canvas. It is the large picture of Paradise, by Theophanes, on the east wall; it measures 84 feet by 34 feet.

Colour was also used extensively by the Venetians, not only by fresco painting, but by the use of marbles and brick. The polychromatic decoration of the upper part of the Doge's Palace, is very beautiful, consisting of soft white, grey, and pink marbles, arranged in a simple upper part.

In Verona there is a splendid coloured example of stonework decorations on the Palazzo del Consiglio built during the fifteenth century by Pis Gondola. The front elevation consists of a lower story of stone-carved arches, supported by slender columns. The front of the tributary above consists of four flights of steps. Above the corner, which is a sharp Verona marble, is a low story, decorated with gold and blue frescoes and reliefs which have large circular medallions, with white figures upon a rich blue ground.

The upper story consists of pilasters in relief, gilded upon coloured grounds, those that support the upper entablature having green grounds, while those that support the semi-circular windows have rich blue ground.

In the panels are medallions on a blue ground, surrounded by festoon paintings and rosettes.

The Mapamano scene of the Palma Renaissance was frequently

Majorca, or Italian Faience, is a kind of earthenware originally derived [A.D. 1146] from Saracenic sources, through the island of Majorca. The term "Majolica" was given at the fest to the

Mysteries.—The term "Mystic" was given at the first visit to Mexico, "Mystic" being a word applied to the most secret and refined, with the deepest meaning. The early Indian Meso-Americans were equally armed with a white "slip" or ermine, and lead glass with ultra colors. This was called "Mensis Magnifica." It was often scratched away, showing the darker body beneath, and called "Sanguine." The red color of the blood of the Moors was also used, as well as yellow, light green, and black Sanguine and Pensius used crusted more frequently. The Egyptian Aspirants, and Pensius used crushed more frequently. The Moors introduced emerald needles. The name of Spain gave rise to the Hispano-Moresque style. The Moors were great masters of the art. Still from the Alhambra, as well as from other parts of the Iberian Peninsula, were brought into the old churches in Pisa, Florence, and of Italian Masters, as in the old Churches in Pisa, Florence, and

The works of Tassoni, Caglioglio and Sestini and Farina, Petti and Venice. Fine pieces of Urbino ware, made by Cesario Fontana, are often called Fontana ware; the designs consisting of medallions and panels, divided by raised strap work and cartouche ornament, and often decorated with grotesques.

white ground. The Goban were as noted for its fine, extra colours—
like navy, golden and opalescent blues. The principal master of

The Cagliari wares have a glaze of rich and even quality, and

colours of pure white, dark cobalt blue, opaque Indian red, orange, and yellow. The Majestic of Leuc de Russie is coated with the enamel which he discovered, or introduced into Italy, A.D. 1432. In France the faience of Ouan is decorated with delicate stippling and arabesques incised in the light-colored ground, and is set with darker clay, and coated with a prismatic glass. This ware bears a strong resemblance to the bowl-making of China.

MOZARTINE

The Hyksos period is remarkable for its system of colour decoration, clearly in memory. At Beni-Suef, built by Tumose, a.s.r. 1358, the decoration is of "wonderful richness of colour and material." Marbles, gold, and silver were used in great profusion. Herodotus says that at Apollonia, b. weight of silver was employed upon the sanctuary of Si Amun, and the echo of this sum marbles were dressed with precious stones and emeralds in encrusted gold, and the door was of gold, enriched with gems.

The walls of the Byzantine churches are usually made with marble slabs up to the springing of the domes and arches. These are usually covered entirely with mosaic, the ground being of gold, the figures and ornament being of deep and rich colours. In some of the early monasteries, the ground of the ornate parts is in dark blue, rich and pure cobalt. The scutcheon ornament is of varied tones of green, with gold on it.

In the Biscopry, which is an octagonal building, the interior has two ranges of apses, the lower rising on eight columns of different order, with marble capitals; the upper apses have twenty-four columns supporting the vault, which is covered with a painted ceiling. In the Chapel of the Virgin Mary, there is a picture of the Virgin with the Child, and the Angel Gabriel, with a representation of the tree, having its roots placed over a spring, and in the circumference of the capitals are the twelve apostles, and with them, saints, and heating wreaths, and below these are emblems of the gospel, baptism, and circumcision. The altar is made of white marble, and is covered with a cloth, with light patterns, with grey and green, and with white lights. Below it is also a cushion, and another cushion lies upon it supported by four figures.

In these early mosaics [and they are the earliest and the most perfect] hardly a stone has changed, nor is the colour as the hand impasted in these beautiful pictures of Christ and the evangelists.

as Apollinare Nuovo is a simple basilica built by Theodoric, A.D. 505-526, Byzantine columns supporting a series of arches, above which is a plain wall running the whole length of the building. This broad space is one continuous piece of sarcophagi and martyrs, and by the three large, and on the other side by the enthroned Christ, surrounded by angels and archangels. The sarcophagi stand between colonnades, covered with blossoms and smaller

anastre match between olive trees, covered with blossoms and scarlet fruit, green, rolled in purple and white suspense, mingled with blue and black, and with the usual gold ground. The spaces between the windows above the frieze are filled with figures in mosaic. The single flat-topped ceiling is enriched with gold grounds.

In this church we see for the first time the subject of the Transfiguration, which in later times in Italy was such a favorite theme with painters.

To a height of twenty feet will side of mache. These slabs are cut to form a pattern. The upper portion of the wall ends in domed ceilings are covered with the gold ground mosaic, with figures of saints, angels, etc., well known to the people. The base is of terracotta panels called "vermiculæ," remarkable for the beauty of its patterns and symbols contained in the various devices. The writing of the vestibule is covered with the usual mosaic, which, after the completion of St. Marc's, declined forever, only to be renewed in the present century.

SARACENIC PERIOD

The Semitic period began with the Arab conquest of Persia (A.D. 634). It is evident that the Arabs did not bring with them their own Persian, but only the influence of the Median-Babylonian *agush*, which greatly modified previously existing styles in creating the exclusive of animal and vegetative forms seen in the pure Assyrian and Neo-Assyrian styles. The capital of the Arabians was at first Damascus. The origin of the style called *Sasanian* is usually ascribed to Sasanian Persia, which originated the style called *Sasanian*. According to the Arab legend, the Persians were the ones to govern over what was formerly Damascus or Syria.

Under the Shah Abbas (A.D. 1587), the Persian style was brought to a great perfection, and the great Bazaar at Isfahan was erected, with its splendid decorations of tiles and coloured stonework, the leading lines of which are usually of a geometrical form, and interlacing. The spaces between the divisions and sub-divisions are often filled with various colours, giving greater value to the characterisation of spaces.

The *sweatshop* arrangement, a best seen in the Morrocan style at the Alhambra, Spain, which was begun by Muhammad ben Abderrahman in 786 A.D. Here we find the usual Saracenic ornament carried out to a greater perfection than in any previous style. The architectural ornaments are perfectly made, and the surfaces of the walls are entirely covered with this kind of ornament. The distribution of ornament is perfect, and not carried in relief, but the raised, as we see it now, leaving the ornament in relief, but the raised, as we see it now, leaving the ornament in relief.

flat, with sometimes two planes, the ornament on the upper plane being boldly distributed over the surface, and the second plane intersecting with the first, with fine ornament.

The lower part of the walls in Arahanu and Moesque styles were covered with tiles of a geometric design, often of a star or hexagonal form. The colours used for the tiles were usually green, brown, yellow, and white, with gold tile-rod; the colours upon the wall being blue, red, blue, and gold, little white, mostly green.

COLOUR IN MODERN CONTINENTAL ARTS

FRENCH, GERMAN, ITALIAN, AND DUTCH

By WALTER J. PEARCE

In a cursory survey of the application of *Esophage* during the past century, we are not by much that is really foreign to our own theory and practice at this country.

At first glance we are led to suppose that these will be much of distinctive novelty and character, but a more comprehensive examination compels us to the conclusion that this apparent striking difference arises not so much to the style of application as to the nature of the disease, that is to say, no real fundamental difference in certain lesions.

Racial characteristics are, characteristic, have, in rendered most remarkable, as they have entered the style of treatment the present course of the continent, and it is these

Frocks and other raiments are good evidentials, though open as with the rest of the evidence that they have an objective eye for colour—such as is a singularly poor taste in the matter of raiment. They measure the colour characteristics in Eastern rags, and straightaway credit Chinese rags with an eye for colour superior to that of the English. This is a singularly poor taste in the matter of raiment, as well as in general colouring, either to the country. The eye for raiment is mostly the result of long-practised traditional colouring, and the restricted character of textile types. From generation to generation it is handed down that a certain dyes must be used, the general colour of a rag or when certain other colours are to be placed by way of ornamentation. Appearance then superficially, we are in working the very Old Testament good taste. But often the raiment is not good taste, and when a good dye is present, the colouring prepared especially by Eastern raiment, and is to be purchased at the mere with a view, preferring it to his own productions.

Taking France as *et by* for the greatest, importance is given as a guide, and some value as a guide and example, we find the general colouring to partake of the same characteristics as French ornate sculpture; it is imbued with spontaneity, life, and humour. It is delicate, symmetrical, exact. It reveals no violence, but it is full of energy, and symmetry, of ease, for it expresses that which is known to all men, that man is the measure of all things, and that the art workmanship of any other European nation. Yet even if the French colouring and design always possess a certain vagueness and uncertainty, they are nevertheless often carried through with a masterly power.

The most natural form of appreciating honest first and second class literature, in our opinion, is the result of long and accustomed association with the beautiful, and this has been most easily possible to the French as a people, and perhaps the English, longer than to any other European nation. This fact, ingrafted with a few mutations associated with certain world-wide French manufactures, and the treatment of which the savants of the source of colour as colour at an ascertainable knowledge of the whence sprang of the source of colour as colour in the world-wide arts, has led to the present state of affairs.

We find no maladroitness, no trudging in the chapter of accident, but a sharp, brilliant finish, that leaves an impression of masterly technique and training which admirably reflects the character of the author.

in which his practice of breeding in single pairs is to be seen, though believing that the chassanotim of Chevraot and hasidic families generally are pretty universally adopted, we may go so far as to state, in summing up the position of Jewish colonists, what we believe to be the *Orthodox*, *progressive*, and an *exceptional* one.

poached, finished, and then Paris.

Compared to modern English colouring of the present day the French look depth and tone, but what it fails short in punctuates it amply states for by its precision and evident lifelikeness.

English colourists of to-day have gained immensely by the experience of our great meetings, exhibitions, and also by small proportion of the evident improvement of the past thirty years to the point into French decorative colouring that these exhibition's place

Every decorative scheme is, in the first place, impressed upon us by the general, positive, or negative, effect it produces, or obscures, from before our eyes.

In French decorative art, colouring appears to us to be separated almost as one of the strict sciences, and in this measure independent upon individual experience or individual taste; and these principles appear to be little violated except by those who have passed beyond the experimental stage, and who take the same theory with

procedure appears in all cases the same in the operatic works that we have analyzed. The same feels and contents are solidified in the same recurring factors and the same use of low tones and half-tones, while the key-note dominates all alike, and gives unity as regards to the whole.

he continues as the skilled musical composer with his diabolical
inventive & French decorative painting as a certain golden colour for
his panel, etc., we may safely predict the colour that he will intend to
use for his strumming, his mouldings, etc. We meet a Painteress of
beautie complexion and with a yellow banner, and we hardly need

that has succeeded to place French work—devoid as it is of great
achievements, starting novelties, or powerful consequences—a
long—upon so high a general level; and it has gained immensely by
the fact that English colonizing of the past century (resting upon
perhaps of the last twenty years) has been entirely destitute of
enough new rule.

glance at her books in order to see what certain of them mean.
These last may easily find their way into the hands of a friend or a
relative, or even into those of a敌手 (enemy). Hence it is important to
separate those facts or mental ideas which relate to colour, and to be
able to separate those facts or modes of colour from accidental effects, as
at the result of traditions, or practice from generation to generation.

In his preface to Chauvet's translated work, a "The arrangement of colours in English designs has, since the date of medieval art, been curiously condensed. The designer, appearance of a true and sufficient standard, has naturally gravitated towards a few colours."

of what colour is, and of what contrast and regulation it is supposed. In other words, the Frenchman is a physiognomist in opposition. He takes all beauty as he sees it, according to the strict mathematical principles, and observes things as they are, without colour or colouring.

French has its drawbacks as well as its advantages. It is not so refined or so harmonious as English, nor does it have a system of laws relative to the harmonies existing in music. This would seem to indicate a want of improvement, a standing wall that has festered and made more upon French culture.

The popular combinations of colour are so numerous, and colour of so many shades (any two or three can be harmonised in over few thousand ways), and the possible variation of this is so great, that we are well-nigh innumerable, that we have full scope for variety, even while they acknowledge recognised laws of colour harmony.

Although we attempt to create new beauties in colour combination, outside of their general rules, has created a school of colouring in France which is more readily recognisable than that of any other people on the European continent; we may note certain changes of fashions which serve to show how familiar colours as well as form reflect the social temper of the changing time, but French colouring, French colouring of the world over. With the great popularity of the *Grenade Massane*, the amorous gusto of the colours of Medeause De Barry and Pompougnac, the severe elevation of the Coquett, and the refinement of the later Empire, all duly reflected in the contemporary colouring of the time.

In connection with French colour reflect briefly on the decorative arts, as may now be appropriate, in the case of the *Salon Carré* made by me in 1880, in reference to the 1880 Exhibition in Paris.

"High praise must be bestowed upon the soft and subtle colouring which was apparent in much of the painted decoration. A preference for the combination of the contrasting rather than the complementary colours, shells, harmonies of orange, and the like, of blue and green, were clearly discernible. The combinations of colours having equal depth and value, but opposite in hue."

"A play upon soft tints was hardly ever seen with such a French decorative work as this, the trick of reducing, harmonising units passing by turns, both down with amber, and prolonging a composition till a love for one of coloured results."

"Quieting with black, white, and gold any discontent that dashes haphazardly across the surface, like tea and mustard seeds."

The following colour arrangements were noted down at the time:

Claret colour, bluish green and old gold, madder brown, and ochre orange.

Leather brown, light yellow, and fawn pink.

Pale warm yellow and pale rose blue. Straw colour and saffron.

Pale peacock green, straw pink, set with yellowish green and saffron.

Lemon yellow and spring green with a little scarlet.

Lavender and pale green (yellowish).

Pearl grey, names pink, brown red.

Yellow (names usual with pale French grey).

Reddish brown and deep roseine blue.

Brown deep blue and pale yellow.

Vaseline green, white, and yellow.

Yellow grey and sea green.

Velvety colour, blue grey, and straw colour.

Terra rosa pink terra cotta and deep French grey.

Anise, mint, olive, and emerald green.

Poppy red, orange, and burnt orange.

Desert greenish white, and blue colour.

Velvety, neutral orange, and will it's.

Brown orange green, chestnut red, and bright yellow.

Note. - Where these colours are mentioned there is but a speckling of the third, or modelling, etc.

IN A VAN V.

We are in a van V. - *Van der Velde* - *Van der Velde* - *Van der Velde*, and to some extent Dutch, though I am not quite sure. In fact, the art of colouring is traditional, and from medieval times it seemed, as much as any good work, to have descended from the Middle Ages, that is to say, from the Gothic. This is as it were a tradition handed down, and the slow-going Fleming has hardly awakened to the fact that we are in the nineteenth century, for which we thank him.

But French colouring on the hands of the Belgian or Dutchmen loses much of its vivacity, and becomes, like the winter, more heavy and sombre.

One marked feature of Belgian colouring, which is now note worthy in most German work, is the particularly excellent knowledge of true colour colour as well as tone. The appreciation of the element

of weight and value in colour is much less general than the general appreciation of colour itself.

All colour possess the quality of lightness and shade as well as of colour. We speak of yellow as a light colour, and blue as any hue - as a dark colour, while red would be the most perfect light colour, because it cannot be easily made darker, has no light, but always becomes the darkness of the primary blue and the ochreous of the primary yellow. This quality we term colour value.

In French colouring but little use is made of this important quality, but in Germany (by which we mean the Dresden School, for Germany, as a nation, has made as yet no distinctive mark upon colouring), we find that we are conscious of creating upon subtractive tones the effect of the diffused appreciated of it.

Let us give one instance.

A hall recently by a Belgian firm contained a dado of 300 feet, surmounted by heavy oak paneling. Nothing but a carelessness to colour could have saved such an arrangement from being ugly. Had the oak been a light colour, however, it would have been better suited to the heavy and over-balancing for a light dado. How many colorists would have shirked it by perhaps leaving the oak & lighter shade of the panel boxes, and have trusted to the appearance of solidity in the munters to supply sufficient base. Not so the Belgian colourist. His eye for colour value cause immediately his success. He has used a grey-green area, which at once both heightened the effect of yellow in the munters and made it more self-sufficient and made the oak look less substantial and solid, in a strange. We do not give the instance for criticism. An error

in judgment had been made in the first instance, and ought to have been righted at the first opportunity. Let us now consider the reverse of the picture, and this also shows a remarkable point I wished to bring out, as it is a notable feature in Belgian and German colouring.

We have already seen, that much that we regard as German colouring in this country is in reality that of other nations, notably French and Belgian, and much of this kind of work is prepared for export by them in the shape of text books and illustrated works, which we get over here by the score.

Decorative colouring as practised in the Flanders is coarse and heavy, heavy and primitive. It is also monotonous.

The Belgian man artist appears to have it necessary to multiply the colours in his colouring, and in this he has reduced even to absurdity an endeavour to colour and with these three colours to be doesn't trouble much to do any more. Thus he uses sketchily it is much more difficult to use them skilfully than to use reduced tertiary tints, such. He is also prone to the use of earthy bronzes or brownish emulsions. He is guided by what has been said and knowledge, and is not likely to be inclined to use the more delicate and refined tints, for this is not the expression of slight differences of tone, and lacks the ability to measure grace and dignities and his work.

Perhaps the most distinctive and showy colourists on the continent are the "Spotters," who, though during half a century their own domain, and steadily following the traditions of the Moors, express much that will live in art as memory, and characterise. These use of yellow and black, with red has not been a feature in their colouring since the days of Postcard and Kinsella.

ITALIAN ART

Italy colour her decorative works to-day by the traditions of the Valdese, Raphael in her thought. The Italian decorative is surrounded by the greatest wealth of colour, and is the most rich and most varied in its colouring. Great. Good it can only be, being good, but so far as our experience goes, we see no prospect of a future glorification of work done in the present century in Italy. As all immature work, it will be forgotten in the recollections of the general originality it purports in action. May not this be as truly the fate of the efforts of the present day? In the last twenty and the last thirty years, probably of those massive terraces, the "ever-lasting glories of Pagan and art nouveau, and the imitations of Andrea Mantegna colouring in the decoration of some of our churches



COLOUR:

178 COMPOSITION AND PICTURESQUE.

BY WALTER J. PEARCE.



fact. A glass of bright red glass set into the window of a room

point that no light is passing through the glass to the eye.
The colour of the concealed rays which pass into the object itself

cannot analytically, the dawning out of which changes the chemical identity of the glass.

Again, the glass painter takes a piece of white glass, and laying upon it some sliver of silver, a greyish white pigment, takes his glass to red heat, so that this silver melts from the white glass; the result is that while the glass is still hot, the silver remains, appearing as a dark grey, which has been used to change the colour. Indeed, in the manufacture of stained glass nearly all the chemical processes added to colour the glass are either *reducing* in appearance, or have no connection with the colour which they make the glass when added to.

It is clear, then, that we realize these facts in order to obtain an adequate mastery of the technique of harmonious colouring.

Having mastered the foregoing elementary principles of the science of colour and light, we must offer the reader to some of the many minute truths in colour for a deeper insight into the interesting side of our subject, and proceed to consider some of its effects when approached synthetically.

CONTRAST, JUNCTURE, AND GRADATION.

In addition to the changes of colour in a given object this, once, as at the origin, from internal changes, in the composition of the body itself, changes the position of colour in the same object. These changes are of two main kinds differing in their effects these colours are at least three distinct ways. These changes are of vital importance as a when we proceed to put theory into practice, and translate colour into paint.

First, in the quality of colour itself. This will be seen that *red*, placed in contrast with *yellow* makes the yellow look greenish; in contrast with *grey*, makes the grey look greenish, &c.

This colour effect of contrast always takes one form: a colour makes the other partake of its own complementary note.

The second kind of colour change is that of intensity and warmth. We speak of, and indeed we feel conscious, that red is a warm colour and also a cold colour. Yellow represents the middle temperature. If the yellow inclines to hue, we call it a cold yellow, and if it inclines to yellow. Now, if we place a *yellow* in contrast with a *red*, we perceive that the *yellow* is cooled by the *red*, whereas, were it to be placed in the smoothness of the *red*, it would be heated by the *contrast*, the *blue* to a rarer, and the *red* to a warmer hue.

The third change that takes place in relation to light and depth, or shade. A deep red placed against a pale red will make the pale red look darker. A deep blue against yellow will look deeper by comparison.

It is a useful exercise to paint a set of boards with the principal tints or primary colours, and then try the effect of a spot of a given colour upon the centre of each. We shall at once have family fixed upon the memory the apparent change that takes place when certain colours are used in conjunction.

THE APPLICATION OF PRINCIPLES TO PRACTICE
COMBINATIONS - THE CHROMATIST.

Many have been the theories that ingenuous and scientific men have propounded in regard to the physical appearance of colour as having no explanation. The colours of the spectrum have been resolved into primaries, secondary, tertiary, and other groups. The great fault in most of these systems is that the theories have been carried to absurdity. Perhaps the wisest writers upon harmonious colouring hold the view that the laws of colour are to be found in the visible qualities of matter. We believe that the true sense of colour much resembles that of taste, that colour is the sense of vision, but we altogether fail to find excuse for the extravagant theories that have been built upon that analogy by some writers. Colour can undoubtedly be taught you like with other subjects, but in my opinion the student should never let him learn that colour cannot except for art, that it should be born to mind that the existence of a system of musical chords does not suffice to make great composers. Some of the greatest

we have it that in which commoner will give the summary of law and tradition.

In like manner than the exquisite colour schemes of notable artists such as those of Holman Hunt and Burne-Jones, R.A., appear as was with all recognised rules of colour as applied to light and shade. But these men have worked with a great intuitive knowledge, and have intuited those heights of genius which are the very verge of the precursors of science and falsehood. Great artists who dare to take up serious cause are rare, and those who,

which in no way affects its colour as a pigment; but refers to the element of value contained in its tonalistic representation; when

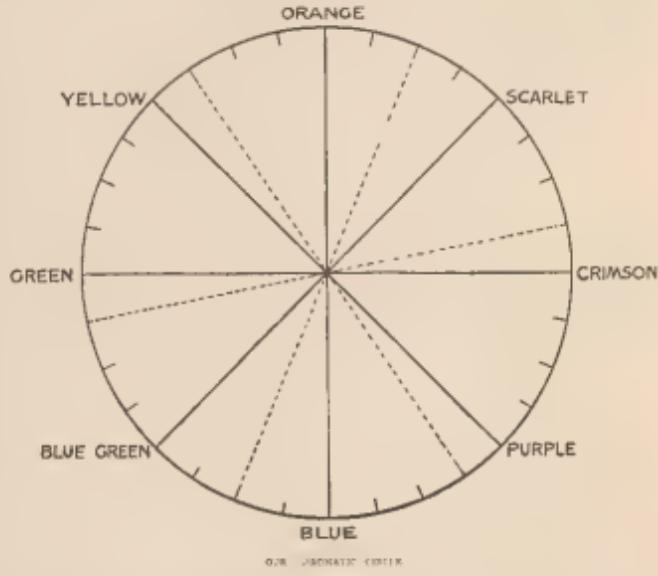
COLOUR STUDIES.

without their highly-gifted sensefus, attempt to imitate their work, too often only give an eccentricity. It is this, says Hay, that veils the principles of design and arrangement, openly visible, even with us all.

In carefully studying the systems and aids to a correct appreciation of the beauty of colouring and its successful practice, that we have used in the text books, we have arrived at the conclusion that the characteristics of Chevreul, or Professor Church, in the colour tables of Hay, do undeniably save time and experiment at a stage when our work has not reached definite shade and finish, and a simple system, which cannot be recommended, may be used at a later stage, when there can be no risk to eye health. We have decided, as differing slightly from those in use, more weight and ready, and less complicated, but which will, nevertheless, make clear some of our discussions, and elucidate our meaning. But, like those, the same rules as we above, it must only be used as a scratch. The same tools as be used must be decided by the trained eye, and, further, be decided subject to position, light, and purpose for which they are

If a more complex hue is required, the same arrangement may be followed out. Say we take three-fourths green, and put one-fourth of orange into it. We want the completeness. Take three-fourths of crimson (purple-green), and put one-fifth of it (one-tenth of blue) to make a true crimson. Suppose we reduce the bases to tones by the addition of white, the same results follow; or if we add black to deepen the colours to shades, the harmony of the complementary colours remains unaltered.

In this connection, however, there is a word of warning necessary. If we mix our tints really, and do not lighten them without also slightly altering their colour values. A smoky red, lightened by the addition of white only, would become far too pinky in tone, entirely leaving us stale in the circle, this would have to be corrected by the addition of a slight percentage of yellow. The correct tint would actually be shown by thinning out the scarlet to a mere wash. In like manner, if we deepen a colour with the black



OUR HARMONIAT CIRCLE

intended. A place at the chromaticometer well often suggests to us a suitable combination from which to start the evolution of a decorative scheme, and this is an element it should be allowed to do.

The fact we find with the chromaticometer of Chevreul and others is that they are too scientific and mechanical. They are based upon isolated light and not upon pigments, and they do not accord with the result of our visual perception. Chevreul's method of interval between primary and like the same intervals between secondary, tertiary, quaternary and, last, but we repeat this is not of accuracy with visual observation and practice in the mixing of pigments, is never accurate & so from the scientist's standpoint.

1. Colours at opposite ends of any diameter are complementary, as each other, as blue + orange, blue-green + scarlet, &c.

If one of the colours is merged with another, as say green with blue-green, the colour may still be called a point of the circle diametrically opposite to the position of the colour, i.e., green of green (see dotted line). Thus, for example, a colour representing orange and scarlet in equal proportions is mixed. The complements may well be blue and blue-green in equal proportion. Or if purple, with a dash of blue, is used, then the complementary will be yellow, with a dash of orange.

pigments such as we have to use for the purpose, we expect an orange and still orangey green, which mixes the colour out of the blue, and not in reality a shade of the colour at all, but a shade of a rarer colour; here again yellow is the compass. It is a rule that in both lightening and deepening a colour, the yellow is required in very slight proportion for the cold colours, and more abundantly for the warm ones.

It is a remarkable fact, indeed, we learned, by Mückler, in his "Handbuch of Colour," that if a scheme of colour is lacking in general harmony, it is almost always from an insufficiency of yellow in the composition, and that any unsatisfactory scheme may generally be made much more satisfactory if a slight glaze of yellow be put over the whole.

Pictures that have been varnished acquire a yellow tone, & this overcomes weakness in their harmonious effect.

— E. G. M. S.

Colour combinations may be divided into two groups. The one class consists of taking a pair of complementary hues, and using a selection of lighter and deeper tints of each to couch and emphasise them.

COLOUR STUDIES

71

Then we might take the pair of colours we have already selected—*teal*, *citrine* and *charcoal*—as the main colours at the decoration of a room, say *charcoal* for dado and woodwork, and *citrine* for the walls. We could then lighten the scheme by white and yellow for the ceiling, use a deeper shade in combination with *charcoal* for the top of the walls, and for curtains, *few hems* and *macramé* of a deeper *charcoal* almost black, to the *woodwork* and *chimney*, and we should have a very pretty and tasteful room.

The colour circle we have given, and experiences made in the past, may be of some practical value of this kind. It is to state, however, that these combinations which are thus selected or invented will be found to make the pleasantest schemes.

In experimenting with the circle, we usually use the following pigments, and not the eight colours in such a way that the intervals of contrast between each pair appear to our eyes to be as nearly possible equal:

SCARLET	<i>Vermillion</i> with a <i>blue lake</i> added.
RED	<i>Candy</i> or <i>Ferric</i> <i>ferrocyanide</i> .
Y.—L.—N.	<i>Pale</i> and <i>middle</i> <i>charcoal</i> <i>together</i> together.
U.—P.—B.	<i>Yellow</i> <i>liver</i> <i>blue</i> , as above.
URPLE	<i>Crimson</i> <i>lake</i> and <i>blue</i> , as above.
CRIMSON	<i>Crimson</i> <i>lake</i> .
ORANGE	<i>Red</i> and <i>yellow</i> , as above.

It must be understood that these colours make no provision of repetition, nor of contrast, nor of balance, but are merely colour patterns for the painter's personal enjoyment. Having mixed a good quantity of each colour, and placed them in the positions indicated upon the chart, we can then experiment by varying them as per rules, and when a good combination of contrasting hues is obtained, it may be jotted down upon a spare space of card or glass, for future use.

The other method we may use in the combining of colours is one of analogy. This is the assorting together of colours having one colour in common.

Now we decide upon the tone being blue. Our colours will all be shades of blue, or of colour due to the composition of which blue evolves.

We take a full deep blue for our sofa, upon which we sit; some in sage green, piano colour, and olive. The ceiling may be a stretch paper blue, and lighter tones of sage and olive may be used on the walls.

The woodwork may be of pine bleached, varnished with clear lacquer, to which blue colour adds the whole of the colours employed. This kind of harmonious combination is also known as the use of a dominant hue.

Pansophie Chantre, in her admirable work on "Colours," gives the following list of hues which combine to produce a harmony of analogy:

The common factor or dominant hue is *red*. Yellow, orange, orange-yellow, red, purple, and violet.

It is not often, however, that a successful analogous harmony has an entire scope as in embrace the whole of the hues into which the composition of the dominant hue enters, and we should despair of getting a colour scheme based on, or opposed to, a hue as bold as crimson, as the next list:

Complete harmony of greatest, known as self-colouring or monochromatic colouring, is of much use to us in decorative work, especially in the colouring of bedsteads, or screens, where quiet and repose are demanded.

In colouring a single colour only, in varying degrees of purity, like *blue*, and in reality a form of monochromatic colouring.

If a few fine hues of the several complementary hue be added, a refined and complete scheme will result.

Whether in the form of contrast of hue or contrast of tone and depth, it is then clearly understood that the chief element is at once chromatic harmony in colour.

C O L O U R S

We have already referred to the colours and contrasts of certain colours. All hues which have a preponderance of blue in composition, we term *blues*. These are the most especially of rest to us.

The same peculiarities which give to colours these qualities also encompass another valuable point of difference. Cold colours reflect from the eye, warm colours absorb. By these terms we mean that if the cold and the warm hues are applied upon a wall at a distance of, say, 12 feet, the first will be noticed by the observer more easily than the cold, and the second will be noticed by the observer less easily. The same quality is inherent in the colours of the skin, and results in making the existence of the skin, *light* and *dark*, a result of a phase or branch of the study of colour, light being an emphasising or gathering of colour, and shadow a lowering of colour valourous. Space will not permit a full explanation of

these phenomena. It will be sufficient for our purpose to say that the influence of shadow is caused by interposition to the appearance of the direct rays of light by the interposition of other solid bodies. Hence we evidently see light and shadowed colours upon the most gaudy backgrounds of a contrast of dark and round the lines for the background of painting, by which means we aid the architectural features, and, naturally, their effect.

PERCEPTION AND APPRECIATION OF COLOMATIC BEAUTY

The perception of the phenomena of colour, and the ability to distinguish and name them according to its beauty, are really the first steps in comparative art, and the first step in developing the difference between the primary hues. But not all those who are free from any form of colour blindness (as the inability to distinguish one colour from others) have the higher faculty of making minute distinctions between nearly related hues. Not all those who are free from any form of colour blindness are capable of appreciating and naming good and bad. Thus any man of average good sight and an average eye to train his eye that he will be able to tell whether a given colour matches another. To such a one it is but a small effort to learn by experiment to judge what pigment is the best colour for a particular purpose of colouring. The man who, the intelligent man with good sight, may become a first rate workman, able to make up any tint that may be required of him.

These are points following on learning such a man to appreciate a good colour, and the importance of this necessary technique, harmony and dissonance in art and decorative schemes. This requires certain mathematical tests, and the possession not only of sight, but of the colour faculty. Thus we all have in us 180° or less degrees; a compassiment of the human brain is required for this department of effort, and by use and training we may develop this power to a high degree. To the man who is naturally colourless, colourless with what is good, and what is bad, read the works of great men, great artists on colour, and observe what passes through strong men of refinement and taste; and, moreover, on all who with a laudable and open mind, for we are attacking a subject on which there is much diversity of opinion, and on which human nature is not yet fully understood, and much even exists.

Remember that, on most points, exact knowledge may obtain, and in better than theory, even when these theories are backed by elaborate calculation and experiment. From what we have seen and experienced, we believe that the faculties for the appreciation of colour are the basis of true beauty, and may be trained to the highest point of sensitivity; and if so with regard to taste of forms, why not to truth of colour?

Guthrie says: "Art is universal in its influence; so may it be in practice, if it is undertaken with a sincere heart and a quick comprehension. It appears to be in the power of art to give a great truth, and falsehood to art, and to art, to give a great falsehood. Let us not be astounded in this connection to detect the existence of genius. We have to guess at intuitive knowledge. But these are the essences that come at rare intervals, and by them geniuses have made the suns. Are we to have no light until a comet comes across the sky? Are we to have no pillars till a genius arises? Do we not rather depend for light upon the ever-present stars?"

We have spoken of *good taste*, or appreciation of beauty. The term is a much employed one, and as our own interpreters of it at all regard to colouring agree with that of art, we may use it. John Ruskin, in his "Modern Painters," uses the term in the form of a *modern painter* as drawing by William Walker (which all admitted in art work should possess), we will directly quote from both:

Ruskin says, in "Modern Painters," vol. i.: "Perfect taste is the faculty for receiving the greatest possible pleasure from those means which are the chief elements of our choice or 'taste.' If we do not, we 'lose' or 'lose' or 'lose' or 'lose' if we do not, not 'taste' is dead."

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It follows, therefore, that it is not to say that whatever a thing be is *taste*. "Taste" is *effort*, or *straining*, or *strain*, or *strain*, or *strain*.

... in closing this chapter, as in *fusion*. Let us ever regard the figures of fashion with a very critical eye. Fashions may be in good taste or bad taste. In any case it is a mere question of imitation and does not signify a body which has had much of beauty. Most fashions originate in the straining after newness or originality, and have necessarily no connection with fitness and appropriate beauty. Hence each needs to be judged on its own merits, and by the same standard as every other class of work.

COLOUR IN ENGLISH DECORATIVE ART.

as written on Colour in English decorative art is met at the outset with the difficulty of settling, as the basis of English history, the question, "What constitutes English decorative art?" Only more than any other nation we have "loosed the compass" in our search after things that are new, and have strayed in our affliction after another with the consequent appearance of one helping to rest. We have yet the whole gamut of forms of decorative art, from the European of the great exhibition period to the present time for Lesser States such as Louis Philippe. In the interior, we have Gothic, Tudor, Jacobean, Elizabethan, Hogarthian, Gothic Revival, Japanese, French, Queen Anne, Chippendale, Gothic-Japanese, and many others, each vague experiencing a distinct colour note.

It cannot be denied that among the public there is a keenness of appreciation of the beautiful and a greater detection of India, and also a juster sense of fitness in things decorative; yet throughout the schools, art, and particularly in the teaching of the decorative arts, there is a desire to have or school (excepting in educational direction), and perhaps surpass, glass, that can in any sense be called National, or that is likely to produce a National style.

The class of design identified with the name of William Morris has in it the germs and root of a strong English style, but beyond exercising a stimulating influence in reviving the decorative taste of the people, it has not really contributed much to the art workers in that country. It has been more like a wave rising at the wilderness, or an expanse, than an eddying and dissipating flood.

For the explanation of this we have to look to two causes. First, that until quite recent years our National art training was hardly tinged with the decorative function it was established to fulfil in the training and development of art workers, but rather as a means of developing the decorative sense.

Second, that a man never shrank from the influence of the classical style, and has clung too closely to Italian art for its models and methods, to the almost utter neglect of Gothic and other forms of art. Consequently, the knowledge of Gothic art and its principles has had to be gathered independently, and as best the student could, and very often with the assistance of architectural books abroad. These two causes collectively explain how it is that, what outside the everyday world a strong current of art life has set on in the direction of Gothic forms, it has failed to call up any serious expression on the progress of the art, and has spent itself given place to other forms.

In France there has sprung up a specific style of decorative art, which has come closest to a high point of excellence. This is due, I think, to a strong adherence to certain lines of composition and colour, and this cause undoubtedly has contributed in facilitating the training and perfecting the art workers in that country. Of

French ornament as the defect of its quality, but that is inevitable on the other hand, the compositions are very definite and solid.

German art has also followed on more definite and set lines than a French, and its forms have had impressed upon them a quality which is most beautiful, and which evinces a solid and exact charm in the art it encloses.

A absence of any specific style in our art—or, to speak more by the book, this crowding in of all styles—has had the effect of was-
ing out the colour, and of giving a monotony to the decorative. Following by a strong sense of uniformity and regularity of results, has not going steep down to a majority of tactless pictures and coarse and right poor dress. This weakness is disclosed whenever it corrupts any large and important picture, decorative works executed by the two nations. In the one case there is a thorough ap-
peal on the part of a committee, a heterogeneous body of men, who, with enthusiasm, force it to become a general agreement. In the other, just frequently than not, there is conveyed a sense that the road, has been stumped over when such seeking and hailing for it may be happy, or it may not, as it turns.

As with form, so in colour, the same passing short life it to be desired, and then the unsatisfactory absence of colour.

Taken for instance the ornamental designs which have perturbed England, Germany, and the United States, from the mid-twenties of the Gothic era to the lesson-yellow of the last year or two. We have slipped from one to the other with the greatest compen-
sation, and with the hideousness characteristic of the weaker art in the department of colour.

In writing this, I am not decrying all English art. Even in the there are merits, and much that was done under the

Mr. Heath's rule may be out of touch with what is current now, but

there is a strong element of true art.

Take, again, the "robust" Gothic of Cardiff Castle. What a

distance of ground we have travelled since architects and decorators were all smugged by Burges's work! How remote we seem from us to-day, and how absurd it would be "to create it" again, and yet that is what we do, and that was not want of spontaneity or courage. It was the expression of a thoroughly healthy sentiment, and if we to day have given more dignity or foundation, it is no proof that we are healthier, or better, or wiser.

The Anglo-Japanese of Godwin and Guller, the Jacobean of Talbot, and the Early English of Morris, etc., with its evolution into Art Nouveau, and the like, are a few further instances of influences which have modified our art in recent years, but which renders the task of classifying or allocating very difficult, if not impossible.

If English decorative art has a predominating tone, it is nowhere what Professor Clark calls "broken colour." The average Englishman seems to like colour, though the one who likes them is not on the side of the artist, and he cleaves to tints and browns, and base greens, with a tenacity worthy of a better

The introduction of recent years of what are popularly known as art fabrics and Liberty silk has had the effect of reviving the somewhat sombre and morbid tendency, and imparting a little brighter and more gay colour.

There is a reason in the bottom of this preference for red colours, which a few older men like Talbot. In the series of the wall-tiles the use of bright strong colours meets vulgarity, and as they see them they say without doubt vulgarity, because used without judgment or consciousness, in order to avoid the depths of vulgarity, they take refuge in the Chaplets of classicism, fingered a modish passage which wrecks the rocks on both sand, and casts into a turbor of

The responsibility for this must not be shifted entirely from the popular demand. But a better and more cultured taste centred in the craft, it would soon have made itself felt and its influence manifested. But the craft, as a body, has been easier to drift, and not less, and not more, for the indifference of opinion had turned the popular to the popular in the process.

It would appear a necessary corollary of our "broken" colour, with its largely prevailing note of grey, that we are of against a good display of strong colour, we find ourselves.

The old custom of having a red room, a green room, a white room, and blue room, etc., which has often been decried as old-fashioned, has been abandoned, and the new arrangement at first sight, and we are glad to see a reversal of the practice.

One of the points to be regarded by a decorator in the treatment of a house is that each room ought to open the vista by its distinctiveness, either as a bright, cheerful room, or as a quiet, restful room, or as a warm, easy room. Each of these sensations are colour sensations pure and simple, and are gained by having a dominating shade, or a colour, which is the keynote of the room, and which is at once the pleasure or the absence of pleasure which it yields. It leaves you exactly where I found you, and if it does not irritate, it certainly does not excite any passion.

Possibly the variety and complexity of our colour arrangements corresponds and reflects in right proportion the national character and life.

Full colouring, by those who create in colour, is often mistakes as vulgar. There is no vulgar *style*, *per se*, it is only when it is misplaced that it becomes vulgar. The strongest and most popular of colours, if properly placed, and with a suitable environment, becomes at once a masterpiece of beauty.

We probably get a more natural and trustworthy reflex of the character of a nation from its English decorative arts, paper, than from any other class of decoration of a domestic life. One of the marks of the work of some half dozen of our principal houses who have sought to lead the public taste, or at all events much with it, we see at once the ground we have travelled, and how varied and diverse the way has been. Anyone who can see their moods back over the last twenty years will be astonished in first view group the changes that have taken place in the decorative art of England, and let a critic with a partner that is not too fastidious, who has offend the change. While there has been a decadence of certain styles for others of more recent appearance, we cannot but承认 that what has been really good and right has endured through all the changes, and the colour sense has gradually been elevated and developed to the new ground which has been created by the changes.

The sense of colour perception, too, seems to be the predominant factor, and a more perceptive appreciation of the merits of all colours is finding acceptance.

The increasing preference for bright light colours is a healthy sign, although the permanent forces leading the general taste in

sunlike direction are very present with us at all events in our large centres—in the dirty atmosphere with which they are mostly

Modern deep forests are consequently preferred because of their greater species, and is evidently breeding habitat; this is a consideration which cannot legally be set aside. In larger boreal zones times may not only be safely, but advantageously delayed. But even in smaller areas we have a latent value of certain bird species which will be available for breeding later. And thus selective survival which we are witnessing today, with the birds with the bright yellow, parks, and old golds, are all the survivors of red, from a full yellow, red to pale tints, and five strong deep colors. The same is true of the mammals. We are evidently observing a quality of neoteny or paedomorphosis which pre-
sumably fits them for domestic use, and which was not always present in their genus type. However, and shades of brown, are more obviously very uncommon in better class wolf papers, whereas a few

The tendency is all in the direction of a stronger and more sober style, and as this we find *unshirō* cause of rejoicing and satisfaction.

Another factor in the "laying up" of the public sense at the start of colour must not be overlooked or omitted mention, and that is the vogue for Japanese leather papers, and other highly lacquered and decorated wall hangings, which has set in during the last twelve years.

The crimson and gold of the Japs, which at first startled the sober English tastes by its brilliancy and the great contrast it formed to the prevailing shades and moods of the day, has now taken its place amongst the things that set in decorative poses adheses. The consequent rossing of the colour with which such an innovation demanded has done not a little to reconcile English ideas and taste.

The following opinion of Mr. Morris may appropriately be given here as having a distinct bearing on the question under consideration:

Mr. Moore, speaking of the principles to be followed, with regard to the roomy decoration of the room, said: "Yellow is not a colour that can be used in masses unless it be very much broken or mingled with other colours, and even then it wants some material, such as a red or yellow chair, or a red or yellow rug, &c., to give it a strong effect. Blue, green, olive-green, and grey, are the best colours for walls, and white paper, &c., for the ceiling."—*Evening Star*, Washington.

Yellow is one colour which has a great play of light and shade upon it. People are fond of yellow, and it is a colour which is seen in almost all the colours of gold, which are bright or not a bright gold. The light bright yellow, like primrose colour, is in the arts as well as for all, while others have colour less, and aids light up, or, in case of any object, to make it appear more brilliant than what is in common. If it is materials, such as diamonds, or pearls, a pale yellow can only be used in small quantities in combination with other colours. Red is also a difficult colour to use, unless it is helped by some beauty of material; for whether a taste towards yellow or red is good, depends on the person's taste, and the way he pleases in it, regardless of the sleep and feel. If the person passes a degree of beauty, it falls into a bad taste, very disgruntled.

the power at which the red overcomes the blue.¹

It is probably in our English manuscript that we find the greatest variety of skin and parchment. While traditional writers have been fond of the soft velvety feel of colour washes, and which can be extremely maddening and delicate, you amongst the best men in the craft there is a very robust sense and attachment which has passed the English workmen in that craft in the first position in the world.

From Mrs. Moore, Thos. Butler, and Powells—²—came three of the principal ones—have copied the art in as high a pitch of excellence that they stand unrivaled.



THE COLOURED PLATES.

TABLE OF COMBINATIONS.

In scope of the present handbook, as we have been allowed to do, not to assert a green theory or doctrine, let us first of all state the many theories and schools of thought that we are bound to use in our general purchases, which has caused us to call some pastel nations that may in a sense be called the "green school," which is a name that has been assumed by the various schools of thought that are at present in vogue in the art world, and that are mainly concerned in painting the eye of the beholder by a useful and direct use of the sun. Hence, in our coloured plates, we have endeavoured not so much to assert a green theory or doctrine, but of little real use to the reader to illustrate theories and show various phenomena of colour study, and to provide works which are the outcome of a conclusion of theory and practice, not such as are the result of mere conjecture, in a more or less scientific form. We do not place them before the reader as ideal so much as workable, having, at their arrangements, limited themselves by the usual trade conditions of cost, both in regard to production and distribution, and hence in mind the fact that some discussion has to be freed with as well as excited.

Let us now, at this stage, in preparing the sketches for the plates we intend varieties in the number of possible colours, by which to suggest these papers that form the single stock-in-trade of the ordinary house painter and decorator.

This has been a source of consideration, as far as our lithographs, where but of etching-lithographic colour does not go with these processes, and the number of colours that can be used will be seen to depend on the desire to have taste in artistry, the white of the paper leaving the lighter tints, and many of the colours used by one tribe would print up heavy and dull if used for that purpose. Mr. Klemm has brought his great skill to bear upon the plates, and has succeeded beyond our expectations in correctly reproducing the pastel tints of the artist, proving that the number of degrees of colouring before they pass the critics' severe test, from the editor of this brochure as satisfactory, and great credit is due to him for the result. Yet with all this care slight differences will occur in the printing of so large a series of tints, and in very few cases we find it has been impossible with the pigments at the disposal of a printer, and without considerably increasing the cost of the production by repeated printing, to exactly reproduce the effects intended.

In giving the following list of the components of the tints used in the various plates, it must be borne in mind that no aerial weight and increased scale will ensure accuracy matching. Irritative must be added to the tint of the pigments used, and it is important to the artist to add this to the tint of the colour wherever he finds that for his taste enters his tint with the pigments he employs. However, we have exercised great care to be exact in our instructions, and not allow any difficulty need be experienced if these are closely followed.

To point, however, that the caution is not unnecessary, we may recall that in the ordinary yellow colour, a native earth, is obtained from over one hundred different places in England, and although some of these are closely situated to one another, no two give us the same shade of colour, while in an acre near me in Derbyshire, hardly varied by an, two widely different colours were obtained from lime to lime from the same spot, and being usually whitened compound to the other on account of its superior colour.

PLATE I.

This plate is a suggestion for the colour of a drawing-room. Although consisting of no very decided tints, it is French in character, and, as far as detail, well reflects a class of work done after the Second Empire.

The scheme of colour is a subtle one, and warm, saffron in appearance with a honeyed aspect.

By gas light, such as it would be mostly seen by, it would lose a large percentage of its brilliancy, and would be more conveniently described as an arrangement in yellow and rose than when seen under daylight.

The colour scheme is not a complementary one, neither is it strictly a hue of analogy, but rather an arbitrary selection of colours, yet impressively occurring in the materials of room and shells, and in the manner in which they are used in the scheme.

Given these two colours, a

harmony, as do one of two things
again in the direction of contrast, or to blend them by bringing them closer to an analogous harmony. If the former had been our choice, we should have had a green and yellow colour, and made one out of the blue in blue, as we selected the latter, we have followed the one colour and reduced the other. Both of these results could also have been satisfactorily achieved by the introduction of intermediary colours, but this would have complicated the colour scheme, and have made it less suitable for our purpose.

It will be noted that the ornament is not analogous to the colouring. The single magnolia flower, and the suggestion of silver hanging curtains, by the adoption of placing the ground in a narrow stripe below the picture rail, are similarly in key with such a semi-tropical atmosphere as that described, and these would be as harmonious by a full yellowish-white striped upon the windows, or a background by a combination of pale grey for the part of the wall.

The trees are often red like.

For the deepest yellow, take white, pale chrome, with a touch each of vermillion and burnt sienna.

For the pale yellow, lighten with white, and add a bit of chrome; to give the pink tints, white, with vermillion, burnt sienna, and pale chrome; and a touch of crimson lake, if desired.

PLATE II.

This example is also designed for drawing-room decoration.

The style of furniture, or Renaissance, is more popularly termed, a style of decoration, that developed from the Louis Quatorze and Louis Quince, and became extremely popular in France during that age of glister and display that preceded the French revolution.

The elements of the style are classic, but are rather used upon the elements that combined to produce ornament of the Corinthian than upon purely classical forms.

In characteristic feature is a want of symmetry, almost, possibly erratic.

At the time of the 1851 Exhibitions this style of ornament was extremely popular in England, but has been either superseded by the Gothic, arabesques and arabesques of the more graceful and refined Queen Anne school, or lost the popular favour, giving way to the Rococo as a style for furniture, also introduced with the weekly fashion.

No more progressive decoration can be conceived than the upon the Roccoco, or heraldic styles. It admits of elaboration & exuberance, overbearing, lugubrious.

The colour scheme for this example are mainly the and silver. Yellow grounds and greenish-yellow are added to taste, of the white & compo colour, without which the scheme would be cold & uninteresting, which is so secured by the use of pink tones in the crimson, shells, etc.

These colours suggest to the mind the sea and seaweed, shells, etc., we have therefore adopted the sea and land upon these features as harmonious with each the colour scheme.

The ornament may be painted fully in relief, light and shade, either with or without cast shadows; but this treatment is to be deprecated in a style which is inseparable from solid relief, and the work would be more suitable to the eye and sound in character to the style of ornament if it were modelled or modelled in coupe or other relief.

The armchair should, then be crimson, in size well proportion with the sofa set, and canvassed or honed, and the colour mass glazed upon it. The effect would be rich and chaste, emphasising the leaves of the sea shells characteristics Rococo ornament. The crimson, shells and crimson surfaces would be well capricious, and these forms brought out prominently which are the leading features of the style.

The blue lines in the sketch may be grounded in a colour mass from Prussian blue, or white lead, the brushing colours can only be properly matched by using ultramarine and emerald green colour. With these added to about equal proportions to the white, we should arrive at a hue very nearly resembling the blue lines.

See that the colours are both very well ground, and crimson never will be apparent on the fitting, as the crimson does not mix as well with the white as do some others.

Oil of orange-flower, may be substituted for the ultramarine, and much thinner oil is used. To wash the colour a little oil of cedar wood, we shall need to add a very fine touch of crimson.

The greens and yellows are all made from the blue, with lemon chrome and raw umbers added. For the lightest we take white, and the blue chrome and raw umber, and get a pale yellowish-green; but we should the green shade by adding some of our raw-ground blue. The deeper tones are made in the same manner.

A word more as to the manner of mixing a tint. When a tint is made from two or more bright colours, as at this uses, we prefer to rate them in some proportion before adding them to each other.

In the latter case, our procedure would be to take a little chrome and raw umber, and mix them together sufficient to tint the whole of the green and yellow in the sponge. We place this aside upon the pastel stone or palette, and then take our white, and add as much of the mixture to it as will make a of different depth,

solving the blue as remains requires. This method is far easier than dipping first into one and then into another, and achieves the same proportion of the two yellows, giving out every tint of the colour we may like, if necessary to do so.

The washes will be made from Prussian red and a touch of blue, which latter may be obtained from chrome.

If the ornaments have been modelled, and are silvered, silver leaf, or silver leaf, as recommended, the colours for glazing them over will be found to be raw sienna, raw umber, and black, and a little burnt umber.

In painting the woodwork, the effect would be good if we wanted or needed these parts of the work that have to stand the wear and rubbing, and flat 'the remainder.'

PLATE III.

The strong-room study, manor-hall, I., is a study in reds, and it is in the style of the Italian Renaissance. Against the walls of the room are large panels, decorated with scenes from the history of our country. The background of each panel is a gold ground, the display of all paintings, for which purpose the frame has been very low, and the glass high, so that the pictures may hang without difficulty, and be at a good and effective height for their proper display.

The colours will be used in the following manner: Make a base of equal proportions of white and middle chrome ochre, add to this for the best strength, raw oil vermilion and raw sienna in about the proportion of two parts of vermilion and one part raw sienna, and also a touch enough. If a small touch of chrome blue be added, to temper it, we shall now have the light red, for the filling.

The strong room, in which are the vestibule, Indian red, and yellow ochre, is about equal part.

The living colour, I., lightened with white and white, or deepened with Indian red and Vandyske brown, will give all the other tones required.

The slating and woodwork will look best if painted with a light red next to the wall colour, and then glazed down and striped in Vandyske ochre and a little red.

The scheme of colouring, a tint of the use of a dominant tone, kept well in view and intensity, a harmony of analogy almost appears to be the secret of success.

It may be relevant to note that—The variation of such a scheme we may safely use very large and powerful colours as long as we avoid contrast of colour. The more powerful our dominant tone of red, the less liberty it gives us to colour introduce other warm tones of colour, as the introduction of these would naturally result in the intensity of the red. The effect of the glazing will modify the red by the contrast of neutral tints with the strong colour.

Although, technically and exactly speaking, the colour of the gold is a yellow colour than the red, yet the outside house reports a loss I find that counterbalances the loss of colour brightness, and certainly enough, causes gold to lower the value of sky light colour with which it is brought into contact.

PLATE IV.

Our fourth plate is an English Renaissance study in houses, and is intended also for the decoration of the walls of a drawing-room. This too, is a study of colour harmony. The tones are of incendiary reds.

Blue is the keynote. Yellow and steel green, for a portion of a cool olive green. Red, too, is brought into the composition, but is tempered by the addition of blue to a brown.

The blue for the general hue is composed of Prussian blue and a little burnt sienna, with a touch only of black and deep burnt umber.

The yellow is made of chrome ochre, and a touch of chrome of fawn to use, and add to the white, for the desired depth, thus convert the use of the yellow of an earthy ochre, and chrome as necessary. The different depths of blue are all obtained in the same way.

For the blues in the fibres use deep chrome and Vandyske brown, and burnt sienna; for the light blues, white and raw sienna. The skinning colour is made from ochre, deep chrome, and blue. A broken of the picture rail is ochre, burnt sienna, and Vandyske brown.

PLATE V.

This plate is designed for strong rooms, and is in the style of Adam's, with an admixture of late Greek and Pompeian elements, which obtained some degree of popularity in the hands of the brothers R. and J. Adam, who flourished at London in the eighteenth century.

The colouring is here again meant looking in contrast, a softness being analogous with the warm, and a richness with the cool. Thus in the strong room, the blues will be incendiary, close green, and burnt umber. Both the brown and gold colours patches of ochre in the blue. These three colours may be classed as extremely reduced primary hues, representing yellow, blue, and red, so that in their application we may safely use almost equal proportions of each, as each is of almost equal importance and intensity. The primary

colours are relieved by a large amount of both red and blue; the red by a large admixture of the two remaining primaries, blue and yellow, and the blue by such an admixture of yellow and red as to

The design is so arranged as to work well on the rule of the sizes.

The palettes may be mixed as follows:

PITTLE.—A mixture of pale chrome and white lead, in the proportion of one to three, then add raw sienna and we get nearly the required depth; then add a little vermilion, burnt sienna, and the tinted wash of the floor.

Ground colour from the filling colour of the walls, deepened by Prussian blue and ochre.

Skinning: Add more of the.

Prussian Ground colour must be made from the wall colour, lightened by white, and a little pale chrome to make it paler still.

The brooch for dado board, porch, &c., may also be made from the filling colour, with burnt sienna added.

The bright red used in fire, cornice, &c., is the wall colour, with some vermilion and crimson added.

All the other decoration colours are made from these same combinations. The proportion of each will be readily seen.

PLATE VI.

This study design is Greek Roman in character. It is also arranged, as work on the rule of the sizes. The colour scheme is one of those low-toned direct contrasts, which always act so very satisfactorily for ordinary domestic purposes, where expense and trouble are especially avoided.

Therefore, if we find this colour located on our colour circle thus—

Maroon—Composed practically of saffron and blue.

Complemented by—

Red and Kings Green. Composed of blue-green (opposite saffron) and saffron-yellow.

The well filling colour is a mixture of white, raw sienna, Prussian blue, and a little Venetian red and ochre.

Dado: The study, but much deeper.

Marble table, study board, Indian red, Venetian red, and a touch of Prussian blue.

Painting red and Prussian blue or black.

Urn and vase, Government White and ochre.

Linen: White, saffron, and Venetian red.

Other colours the same, but of different depths.

PLATE VII.

18.—A study in Pompeian red and black, for a vestibule. The Elysian Gates, and the cypress wharves also. It is a practical and decorative scheme, and will work well on the rule of the sizes.

Prussian blue, ochre, and burnt sienna.

Dado: Indian red and ochre.

Painting: A neutral shade, composed of Prussian blue, Indian red, and ochre.

PLATE VIII.

A study in blues, for a library, or one side for this plate. It is also in character, and the colouring a quiet or melancholic.

The blues are all composed of white, ochre, burnt sienna, and Venetian red.

The yellows are burnt white, burnt sienna, and Vandyske brown.

The greys known as chrome, white, and burnt sienna.

It is a thoroughly useful scheme of decoration, and would have a quiet, refined, and reposeful effect.

PLATE IX.

This plate is in olive yellow. The style is somewhat Eastern in character, and therefore with sufficient freedom in colouring for any ordinary house. It would suit a bazaar, sewing room, or cheerful orangery.

A picture and below the bazaar would afford good hanging space for embroidery, engraving, or black and gold frames, with gold or silver mounts.

The colours are all obtained from white, by pale chrome, saffron, Prussian blue, and saffron case.

PLATE X.

A bedroom decoration, in pink, with cream colour for cornice and headboard.

The colour is made from white, deep chrome, and a little Venetian red and burnt sienna.

The picture at each end, a study in white, with deep chrome and Prussian blue.

The style is not so marked that it could be located arbitrarily, but it would make a pleasing and cheerful room.

PLATE XL.

Our advances for plaster decoration are all finely intense, and suggest saffron colouring for shop fronts. The styles of decoration are not marked by rigid adherence to rule. The colours used are all our own of the same class.

The gold colour is from raw sienna and chrome, with brown lake added. The ground of the Silver of No. 4 is the same, with an addition of Henna and a touch of Venetian green.

The red base are all from Indian red, vermilion, and Venetian brown.

The "black" is Venetian brown pure.

The blues are Prussian blue, emerald green, and raw umber, added a touch.

The light yellow colour is from ochre and umber, and a touch of Venetian red.

PLATE XLII.

The wall draperies that form this plate are indeed copies of those that appear in our Special Extra number, "Painted Wall Drapery," and the colours are all simple ones.

PIGMENTS FOR PAINTERS.



In this section of the book, the author discusses the properties of various pigments, mentioning that they are often used in classical painting to create effects of depth and atmosphere through chiaroscuro, which in every other branch of the subject of colour must pass at every turn.

He also notes that some pigments, such as the ochres and siennas, are not usually chosen, information that is of much practical value to the house painter. He goes on to say that the properties of the various pigments are very well known, and that the best of them last for centuries instead of years; and that these colours when thoroughly tested by the writer, fugitive, would never change for a much longer interval of time than the space which marks the potential appearance of the permanent painter.

We shall now consider of a possible change of appearance, either to increase or decrease in colour which are less permanent, and deal with them only in so far as the house painter's interests are concerned.

Let us proceed to examine the list of colours which it is our opinion are to be classed under the above head, we may recall, of course, of any mention of slight changes due to heat, which will not appear in this list. Many new houses have many, and, what seems to us every regard as absolute duds, others merely look upon as such.

Another list also occurs to us in this connection. Many of our former celebrated manufacturers special goods to which they have given their names, and which are now well known, and are very desirable additions to our list, but they hardly come up to the heading of commercial standard colours. Others are mostly old friends under a new name, which they have earned by the expertness of their production or their special party.

Some of these special colours we shall deal with in our supplementary list of fancy pigments. The following observations being in most cases made from personal试验, then finding a place in the list of standard paints, or on discussion on their action upon other pigments.

These facts render colour manufacture an extremely uncertain task, which cannot beyond a few articles of staple and recognized orange.

With but few exceptions, all the cheaper painter's colours are equally suitable for use in tempera (water colour) or oil, and with these exceptions we shall find it convenient to deal as we possess, rather than lay down the general rule that the vegetable colours are probably altered when mixed with lime or whitewash, and that, unless, colours are permanent and non-fugitive in water.

Our first comparison will be with those which are in our opinion, inapplicable to every painter and decorator.

VANILLA.

Whitewash is the staple pigment, the strongest base of all, our first, and, recently its popularity has been seriously threatened, last, at the present time, by two exceptions we are going to the right direction to steadily supplant it by a less poisonous pigment. Whitewash is the carbonate of lead. It has great *durability*, permanence and covering power, or body, and should keep its colour fairly well if pure. Bad air or gas gradually turns it brown, and that gives it a yellow tinge, while dampness will turn it black, so that

Ground of No. 2 is white, burnt sienna, and ochre.

Pattern, Venetian red and gold.

No. 3 is ground in a blue wash from Prussian blue, chrome, and verdigris, added to water; a little emerald green will be required if the Prussian blue is not a very green tinted one.

The ground of No. 4 is Venetian red of No. 4, it is olive green, made from white saddle chrome and Venetian brown, with a little umber.

The stencilling colours are the same, with slight alterations in depth, and the glazing is done in the usual manner.

In conclusion, we must again express our opinion that these tables are compressed from poor quality colours, and may perhaps cause some little confusion, in consequence of the lack of a definite and universal colour standard.

We have no doubt, however, that any intelligent painter, and especially all of our readers, will have no difficulty in matching all the tints correctly from the descriptions given.

If treated over dark surfaces, whitewash will rapidly lose its bed, and the outer coating of dark colour will go through. This can be avoided by the use of a priming wash from lead and white oil paint powder. When pure, whitewash is a good colour, and it was at one time esteemed as a good colour for exterior painting.

Whitewash is largely used in America, and, according to knowledge known to the east, because the small aristocracy, or, at least, nobles credit it the trade as soon as lime, chalk clay, and gypsum figure large in the same category, and, as a matter of fact, are much more durable than barium. Sulphates of lead is also largely passed off as whitewash.

It is an remarkable fact that barium was first added to whitewash in order to improve the whiteness of the pigment when used in places much exposed to the action of sun and rain.

General whitewash possesses the power of toughness and elasticity to a large degree, and will not shrink or crack. Colour is not easily affected, and will not fade, and whitewash is always soluble in the oil, and not in the pigment. This is not the case with any other white pigment, and whitewash or handmilk is a sure sign of adulteration in colorants.

In it of little importance is to discover the precise nature of the whitewash as samples of whitewash, are only difficult and lengthy chemical analysis, carefully carried out, will give a clear indication of the same, but we may always safely assume the existence of adulteration is any quantity sufficient to perceptually affect our work.

Good quality whitewash should be free from pockness or greyish, evidence of which would suspect adulteration. It should be finely ground, free from grit, and of good adhesive power, though it may contain a certain amount of sand, as an adjuvant.

To test it for adulteration, soak a little pure soap-suds and with a small piece of whitewash ground in oil, so as actually upon a piece of glass, with a glass strip or bone palmar knife. If pure, it will run to a smooth, eveny patte. For a better and exact test, mix a little oil with it from the soap-suds, and add a few drops of the red seltzer, pour off the tarso and add some benzine, well stir it down, and let settle again till the next day, when you pour off the benzine and place the remaining whitewash upon a piece of blotting paper, so that all the oil may be absorbed. You now have "dry whitewash" remaining. Dissolve this in a small quantity of dilute sulphuric acid, and if pure, there will be no sediment. What sediment is in whitewash, and may be further tested, if desired, by a charcoal.

One more test, and we have done. Place a little of your "dry whitewash" in the oven—say four ounces of Hg when heated to 270° deg. Fahr. If genuine, it will have lost over half an ounce, as well as a portion of its volume, leaving a large percentage of hydrolic sulphuric acid, which is a strong acid.

Whitewash is not suitable as a water-colour paint, as it rapidly bleaches when free from oil. It mixes well with all the oil used in painting, and does not affect the persistence of any other common pigment.

TURQUOISE.

Zinc white is largely used in France as a basis for varnishes for leather work. It does not discolor under the action of gas fumes, and produces very pure white. It is a bad colour, and has not nearly the durability of whitewash, neither does it exert any appreciable power upon wood, so that zinc white will not stand well under rapidly changing atmospheric conditions.

For many purposes it is a useful standard pigment.

Curators' Toolkit

of which we do not pretend to disown; the *present posture*, is still more impudent to us who, while pronouncing the same *orthodox* dogmas, although a *progressive* artist, we regard it as a *recognition* of our article in the studio, and have fraud it up to us to *whitewash* for the best interests, week. It is non-progressive, and *the pastorelli* often meets with acceptance among aristocrats, though we altogether fail to see in what instance the use of *whitewash* as an oil paint can affect the sanitary condition of a house. Whatever, when ground in water, it is a most excellent giving for the *unplastered* ceiling, it has no great partisans of its progress, which are altogether *harmless* to *the aristocracy*.

Charlotte website is now up and running.

Печати

Derson is the trade name given to a proprietary article which helps to remove hair from the skin. It is a mixture of a resinous oil and a compound soap, suggestive of harsness and French painting, and is descriptive of its quality. Derson is a series of pastes and ointments, and striking qualities, and has now taken its place amongst the standard preparations of pausers as secure as white lead. The basis of it is Charlot's white, a special case of zinc glyceride; and it has a distinctive quality which separates it from any other known preparation. It possesses almost equal power to that of the glyceride of zinc, which yields very special therapeutic effects, and makes it valuable for any therapeutic scheme. It is a washable soap and has no residue, and can be used on new skin with the same facility as old soaps.

It can be reasonably recommended as a safe and known medicine.

10

Whiting is ground chalk from some of these, and forms the flour of our dinner-table.

All the ordinary manures, colours may be used for tiling it but it is destructive to vegetable growth. It has great body when well ground. A fine preparation that that easily sets is known as gold leaf varnish.

I would advise to state here that the above, *larchen*, *armeria*, *veronica* or *lathyrus* red, and *verbena* and *antennaria* are bluer or stronger tinting substances, as suitable tinting colours for tempering pastings, and will in consequence produce almost every conceivable hue. *Chlorine* may be used for delicate tints of emerald colour, &c., but fades gradually.

These yellows are obtained from the barbitonate of geraniol by extracting or dyeing whatever to a greater or less extent with the emulsion. The wholehead, in fine powder, is boiled in a column of the acetone, and the extent of the boiling determines the depth of the resultant chrome yellow. Thus we get senior, middle, and junior yellows.

also used for the same purpose, resulting in a chrome with little body or staining power, or great tack. These chrome, which are non-porous, have little else to bind them, and are not economical.

The oysters are among the most useful organisms upon our bar. They can be seen from pale yellow to deep brown, and several shades of red. They are found at coastal waters, in the bays of both coast and lake waters. The oysters which are fed, eat, packed, washed, and garnished, and the ones which are cleaned by washing, are all sent to market. They are packed in barrels, and shipped to *Copenhagen* and *Bedförd*, and supply the *English* market. Oysters which are eaten raw, it is so dangerous, but it is often improperly washed, leaving sandy particles in it and also water. Oysters which are well washed, and properly prepared, have a pleasant taste, being very dry, and delicious, over the salt. The chad leach of chay comes, when ground in oil, and added of all chay oil extract, a salvesome oil used for rubbing them with. There is a very large appearance in the eating power of oysters, and they are good for the heart, and the liver, and the kidneys, and weak, and need a given weight of whelkfish, and the reading test lamp as a comparative test for all these oysters purchased. This is an invaluable aid against being led into some trap of a cheap oyster, and may be used for when you buy oysters or certain other shellfishes, and also for salmon.

habits as well as other well known markings.

Ochres are permanent, and do not injure colours with which they may be mixed. They are equally good in oil or water. They need artificial driers. The best quality ochres are fairly transparent, and may be used for glazing. Ochres are also calcined to remove any acid under certain names, such as burnt ochre, English red, light red, &c.

Page 57

at present, the same as that of the United States, but contains more iron in its composition than any, and of other metals than gold.

It is a more powerful statesman and more transparent than his predecessor, and possesses the considerable quality of getting his party and "new" men into office and expense. New schemes in roads, bridges, and wharves, and one pound of the pension will make him look like a statesman.

He has been a member of the House of Commons for 15 years, and of course will, probably, take up again those taxes the quantity of which he can never estimate, and at the same time increase them. They, though revenue, will be a more expensive burden than either, when he has got them.

He has no experience, and, as we suspect, not even a knowledge of what is now transacting in the world; but the new statesmen, who are to obtain places, have, from England, and Germany, from the latter the best quality in new agents. It is a slow draw.

or tilted stumps, a or more up in the shop than the saw. The grainer would be altogether at a loss without it. By burning a wood it acquires a rich orange brown colour, greater transparency and depth, and a tendency to dry more readily. In general it is better than no other pigment, as permanent alike in oil or water, and does not affect the other colour permanently.

VERMONT RED
is usually a variety of red beans of the naturally red variety, and de-germinated from bean culture. It comes into market ready to use in the state of Connecticut, Vermont, and New Hampshire, manufactured from flour, and is used for soups, stews, and other vegetable preparations; and useful proteins, and one that can be depended upon. The natural product is less liable to vegetable枯燥 than others, which it may be brought into contact with the manufacturer, article.

JOURNAL READ

is another variety of ochre containing a much larger proportion of iron. The original came from India, but a good quality is obtained from the Forest of Dean. It is a dense heavy colour, and of strong absorptive properties, overpowering for tinting, and very
absorptive.

CAUSES OF IRON AND PURPLE BROWN
are varieties of the slate pigment of less *vis* or beauty of tone. These colours are so strongly impregnated with iron, that if washed with water they become discoloured and weaken themselves, and so gradually lose their colouring. They will not be easily washed away, which are painted over them, nor by means of fire, unless they completely affect the colours in any way, but by the fact that age will, the light cause to become weak and transparent, while the under-coating of oil is as strong and powerful as ever, and at the one point war the action of oil, the other causes iron.

REFERENCES

is the shade of lead, and possesses great permanence of the fact, and of its action as a priming or best coat, & whitewash. It dries well. As a colour it is of no permanence, and is a dangerous pigment to add to other lasting colours, since it attacks and destroys. It is useful as a water colour, as it dries so soon.

ORANGE LEAD
is the lighter portion of red lead obtained by washing. It is used as an
adhesive for vermalins. It is a useful bright color for cheap
class of work, such as bunting, apricots, cans, etc., and when
used without admixture with other pigments it stands fairly well
color, and is very durable as a protective paint.

supply now from California. It is also made from *myrsinum* or the *almond*. It varies in quality and color largely, and is usually sold in small quantities. It is a pale yellowish oil, with a pleasant odor, but often a grayish or brownish tinge. It is easily absorbed by the skin, and is quickly absorbed.

COLOUR STUDIES

VANDYKE BROWN

is an earth containing iron, together with a mixture of manganese and coal. It gives us a very rich, intense, and transparent brown. It is useful in oil and water, especially in heating woods and wood varnishes. It is not a bad colour, and by reason of its transparent action often affords other colours with which it is mixed. Though a useful colour, we are not fond of using it, and therefore prefer to use the more permanent one in grey or other mixtures. The Vandyke brown of manganese is not a permanent colour, and is very greatly inferior in value. When impure, it possesses all the distinctive qualities of glass-making upon mica.

IRONCLAD GREEN

is a preparation in which the chief ingredient is white arsenic. It is the brightest and finest green pigment at the painter's disposal. It is not a permanent. On account of its extremely poisonous character it ought not to be used in water.

It is too harsh a colour to be of much use, but for bright patches of green, such as in foliage, and sometimes in trees and rocks, it is a valuable colour. It has little body, less than any other pigment that we know of, and when used alone may be prepared body, made as nearly as possible with every soap pigment, for the under-

HAZELWOOD GREEN, BRONZE GREEN, ET AL.

These are made green, chiefly by use of chlorophyll and yellow ochre with Prussian blue or sulphur, and sometimes with lead.

They are permanent in oil, but practice it is difficult to make such greens as those by means of itself, rather than in any pigment, the origin of which is not disclosed.

PALMILIAN BLUE

is obtained from a mixture of lime and prussian or potash, or other similar combinations.

It is a deep blue colour, and though not absolutely permanent in oil, is suitable for the painter's purpose. It is transparent and rich in colour, and does not mix well with ochres. It washes as a water-colour.

Rosette upon a hot steel, Prussian blue turns to a rich fawn-brown of somewhat similar colour to brown, but quite permanent. The hot pellets of blue must be washed and cool water in order that each may have the necessary colouring power.

The knowledge of this fact is sometimes useful, as we know of no known of any great beauty for shading upon gold leaf and gilding.

COMMERCIAL ULTRAMARINE LINE BLUE, ETC.

Manufactured syntheses of lime blue are prepared from sulphur in various ways, and under several names. They are permanent pigments; the commonest contains lime blue, which is the cheapest form, are more suitable as water-colours than oil. Used in oil, they do not completely amalgamate with some other colours, notably vegetable blues or greens. This is particularly dangerous, as it is liable to produce a decomposition upon other colours, and should be well stirred before being ground in oil. We have often been shown mixtures in which the strong colours (blue) colour have apparently incorporated themselves with the white paints, and have lost their tint. In this case, the strong colour has been so completely absorbed that it is impossible to ascertain the oil or tarpin in which it had been ground.

LAVENDER BLUE.

A soft, feathery substance, dense and heavy, absolutely permanent, and when mixed with other colours, but acts powerfully upon Prussian blue or Vandyke brown. A good tint.

SILVER DRIERS.

A colour, from the colour paint, cork varnish, and resins. This, when perfectly ground up, washing, etc., forms one of the most useful of all pigments. In water, to a great extent, it produces the best and greatest variety of tones and shades. It is moderately permanent in all mixtures, and also because of the insolubility of Prussian blue, can have sapphy, emerald green, and all vegetable colours, by reason of its incombustible nature, if mixed with them. As a water-colour blue it has no equal.

We now commence our second list, of extra fine colours.

JEWEL BLACK.

A brittle colour, long streaked, as dentures in nature, not very suited to water-colours on account of its tendency to oxidise and reddish affect upon some other pigments, but in oil paint permanent, slightly transparent, and of good stability when mixed with other tints.

VICTORIA LAKE

is a rich bluish-green of great use as a water colour, and is unslaggy and non-yellowing. It is one of our oil oil. It is prepared from Indian lac.

BROWN LAKE OR MAROON LAKE

is also useful for giving additional richness to some of the cheaper soils. It is prepared from Indian lac, as an oil colour.

CRANBERRY LAKE

is occasionally necessary in small quantities for rosy or crimson tones which are not to be obtained from the commoner colours. None of these lakes are particularly permanent, and they are better used as glazes than as body colours. The expressive character of these latter colours places them outside of our general requirements.

GARDENIA.

This goes ground in oil is a useful tube colour for a gay yellow washes or glazes, or for glazing over silver or a copper.

TEA VERT.

This useful green is a subtle earth permanent and nearly transparent. From it we get a few shades of soft green tint, either in oil or water. It is worthy of some frequent use than we have found usual.

A good green blue that is useful for a tint, but too expensive for general use.

CURLY.

is a slight yet cheaper tint, of the same character as cobalt.

ROSE BILE

is finely ground vermillion, which is a glass made by admixture of cobalt, and distinguished by plunging into cold water when red hot.

PATENT DRIERS.

various, but I suppose and colour are the best, and only warn our readers against what should be our self.

Among other compounds used for the purpose of varnishes or driers are, white arsenic, sulphide of zinc, sulphide of copper, zinc, lead, bismuth, tin, antimony, etc., &c., &c., &c., &c., &c., &c., &c.

It is a patent drier that forms a dark skin upon itself as the liquid is applied when under water, - except, too, all dark driers, others if the drier contains a lot of body and colour, etc., it is not suitable for glass colours.

LILAC DRIERS

Toothache and other dried roots consist of spirits or oils which have been subjected to a treatment by means of heat, and then again by means of water. The process of which we will carry on in nearly every instance, of losing a portion of its bulk, as in the drying of water colours, or evaporation, the changes action is in reality that the liquid part takes up from the surrounding atmosphere sufficient oxygen to cause it to oxidise. This change takes place in the oil or medium oil, and does not affect in any way the pigment itself. It will then be clearly understood that the oil or medium oil is subject to the same law of oxidation with which the plant is subject, and will cause the paint to what we term "dries" more quickly. It is also clear to us that any excess of these "dries" must interfere with the natural property of the oil, as, analogous to premature self-spoilage in a greater or lesser degree. Some of these such as lavender, rosemary's gold star, or variegated rose, cause the oil to become stiff, being oxidised, and others cause the oil, leaving a greasy stick and elastic, such as linseed, the mallow, hemp, etc. The natural properties of the oil, although for practical purposes it is unnecessary to add these driers or oxidants, yet the loss of these products of dissolved oxygen, we can see, the more generally oxidising, is the result of the work. It is also to be observed that it is better to use the oil or medium oil dry upon good varnishes, waxes or lead, than good paint driers, than upon materials such as Japan pool under film. Though a may appear going out of the way somewhat, we think that we are not transgressing when we say in this connection that Messrs. Smith & Sons, of Coventry, who have manufactured varnishes, have deservedly gained a great reputation for the acid area of their products—a liquid after which makes drying without drying up the paint.

We may here notice the white or dry paint driers.

The best varnish should remain hard and clear for at least a month if placed in an open jar and left exposed to the air; a piece of white silk above the jar will help out, but not much. It should also leave no oily mark if a drop is dripped upon a sheet of notepaper and held near a fire so as to allow it to respond. Varnishes are prepared from many sources, and of varying quality and cost. The mass of ready-made varnishes is inferior, and not always

LIQUID OIL.

Coumar and methyl are a valuable test for linseed oil in its raw state. Compare the water with that of good crushed linseed meal. So also is the comparative test of weight as against water. A quantity of oil weighing 9 lbs. if it would hold 20 lbs. of water, the latter will be white, if preference to

BOILED OIL.



FANCY COLOURS.

Some of which are rapidly becoming standard pigments. The most valuable of these are applied to those rich red tones, which, as a greater or lesser degree, are characteristic of the hand and oil products of tan, etc. It is not generally known that these colours are not at all identical with the colouring agent in the horse manures. They are, therefore, permanent as far as our necessary extracts.

In this work it would be advisable to single out any green extract or colouring agent in manure, as we are quite sure now of getting the names of a few of the colours and we have had useful additions to our general shop stock. A little inquiry will easily clear their uses.

The more useful are

Vandyke red

Hus red

Chloro red

Nutannic ochre

Alexandria yellow

Egyptian blue

General blue

Chinese blue

P. or. blue

Magenta blue

Blue green

Malachite green

Jade green

Linen green

consistence, are composed of, but what we have supposed they are derived from, we are only able to form general deductions. It is, however, safe to assume, for all practical purposes, that as long as we suppose paint to be of mineral, or vegetable, or organic origin, whatever colourants we may have been used to produce it, the origin will exceed the . . .

Usually speaking, we have altogether three classes

Mineral products, as oxide, chlorine, etc.

Mineral preparations, as Prussian blue, etc.

Vegetables, as lakes, etc.

Now, each of these classes will fail us practically often either of the same class as that in which they themselves belong. The first named may be taken as positively permanent, and the last as necessarily fugitive. The more preparation, chemically, a colour demands in its manufacture, the less able we appear to be to depend upon its lasting power. The names of the, as thus simple pigments are not always, nor when they are not, permanent. As far as others, earths, etc., etc., we may be sure that it is best in the end, both from the point of view of economy and permanence; and when failing to see, where possible, each class of pigment separately. The same difference exists in detecting so-called adulteration in painting pigments. We may give some reason why this may be easily detected, but remember that great dealers, as well as others to get a paint which shall meet certain requirements, and not necessarily to earn a good commercial compound, his business is chiefly to ascertain whether the paint he purchases answers his purpose, and not good relative value for their cost.

Let us now consider the question of cost. We may, perhaps, say what a and what is not adulteration, in regard especially to lining colours. We are not now referring to such pigments as whitewash, the component parts of which are a known chemical quantity, or to such adulterants as sand, spilt, and other products, unless to produce colouring to the original preparation, and not to reduce.

Our advice, therefore, is to adhere to adulteration, to buy from simple, whenever possible, i. e. that the colours are free from grit or foreign matter, and to test them for staining capacity as the reader already describes, paying always a good price for a good colour.

As one ton of green oil is not paint, but labour, and it takes a man longer to spend 2 lbs. of heatful over a given space, than 2 lbs. of good oil over the same ground, besides which, the 2 lbs. at 3/- per lb. is considerably more. There never was an instance of mere honest finance, rendering time the purchase of cheap paint, cheap oil, or cheap brushes.



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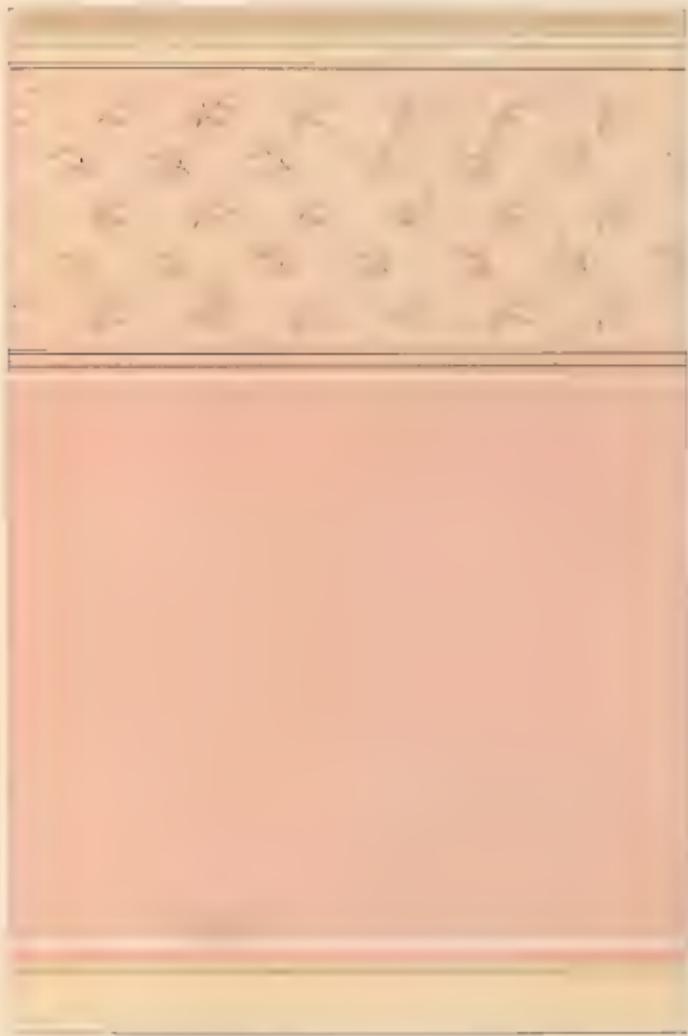
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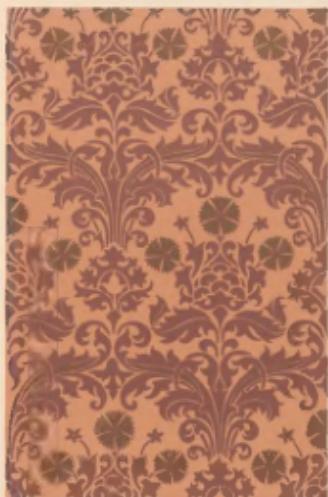


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